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SCHOOL ARTS

A PUBLICATION FOR THOSE INTERESTED IN ART EDUCATION

Pedro J. Lemos
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DIRECTOR, MUSEUM OF FINE ARTS, STANFORD UNIVERSITY, CALIF.

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THE CHRISTMAS STORY WAS WORKED OUT IN A PANEL OF SILHOUETTES BY A PUPIL OF JOSIE C. HILL, SAN ANTONIO, TEXAS. SEE THE ARTICLE, "ART AND POETRY AS MEDIUMS IN OBSERVING HOLIDAYS," ON PAGE 137

The Art Need that Transcends All Others

AN EDITORIAL

For years men have tried to divide art into two branches, calling one "fine" and the other "industrial," each incapable of surviving in such isolation. The wish, no doubt, was to make us believe that the "industrial" arts were so soiled by the degradation of labor that they could not enter the regions of pure beauty, as though beauty did not draw from materials its only outward form . . . Come then, ye by whom the common things of life are clothed with beauty . . . Benefactors of men, lead us on our way to the community of the future.

—ANATOLE FRANCE

INDUSTRIAL art in our schools has lagged behind during recent years, because of the lack of appreciation for it, and ignorance on the part of many educators of its great need in American life. Teachers of the so-called fine arts subject have also been guilty of ignoring it, considering it a subject inferior to the art of the paint brush or easel. The course of least resistance allowed by the platform-taught art appreciation courses have also crowded out many of the industrial art courses. This has resulted in a great wave of art by theory and very little in practical practice. The government in its recent review of the millions of unemployed was astounded at the lack of vocational trends or hand-use among the legions of college graduates. Educational leaders are now trying to organize curriculums to correct this great fault. Applied art, industrial art, practical instruction in the hundreds of handicrafts, must come into our schools if we do not want to continue having foreign-trained workmen direct the products of our art industries. Art knowledge of how to properly decorate and enrich our textiles, metals, and other American products for our own use is greatly needed in our school courses. It will correct the unbelievable condition of our selling millions of dollars of raw materials to Europe and paying billions to get it back because it has received the impress of properly trained foreign industrial artists.

It is time for us to ponder these two following facts. While artists and their retinue of art teachers have been following will-o'-the-wisps of experimental and mystical forms of art, the photographers have inherited and made use of the discarded art principles, and today are replacing illustrators and artists in their own field. More real

advancement has been made by the photographers during the past seven years than by the American studio artist. Also, a prominent art critic recently stated that if the art results of today were to be reviewed a century from now, that only the advertising art would be selected as truly representative of American art. The other art forms were echoes of European or Mexican schools of art. The graphic arts, including publicity and book art, have certainly far surpassed in growth the art of the painters' studio in America.

A great responsibility rests with every art teacher to use every means possible in his power to trend the school art subjects toward a practical artistic destination. *The nation is demanding it.* If the art teachers do not respond other departments will respond and replace the art departments.

Every art teacher who thinks in terms of the students' future vocational possibilities, rather than in the teachers' personal preferences or end-of-term exhibition material, will find a wealth of student response and the enjoyment that comes with art taught to enrich the needs of everyday life. All the aesthetics of art can be included in the utilitarian arts. All the cultural senses can be gratified in the applied arts. Materials do not define arts, but what the artist thinks out with any material is what counts. Many a finer art has been produced in clay than in the finest Carrara marble.

There can be no boundary between art and its application if Art and Industry in our United States is to survive.

Pedro J. Lemogo

The Dramatic and Art Clubs Co-operate in Presenting a Christmas Play

DOROTHY GIBSON, *Art Supervisor*
Kewanee, Illinois

THIS winter the Art Club helped the Dramatic Club present the Christmas play, "Why the Chimes Rang," by E. McFadden. In our high school this is an annual affair but it is usually given to the student body only, on the last afternoon of school before Christmas vacation. This year we wished to branch out and give it in the evening and invite the parents. We wished to give out the Christmas spirit and so chose to have no charge for admission. To avoid a rowdy bunch we had the students call at the office for tickets and only admitted people who presented them.

Weeks before the play was to be given we began working out ideas for scenery, costumes and advertising. So much interest was aroused among the students that by the time the tickets were given out they were all gone in one day. The principal asked us to put it on a second night and so we gave the play two nights to a full house.

As advertising we sent home with the students invitations to each parent. The invitations were all made by members of the advertising committee of the Art Club. First the play was read to the entire club and then those on this committee drew sketches for the cover of the invitations. The best idea was selected and redrawn to fit a two-inch square. This was made into a linoleum block and cut by one student. The title of the play was cut by another. The two blocks were assembled and printed, on a hand press, in green and black on gray manila

paper made into a French fold. On the inside was printed in type the following:

THE DRAMATIC AND ART CLUBS
of
KEWANEE HIGH SCHOOL
invite you to attend their
ANNUAL CHRISTMAS PRODUCTION
December 18, 1934 at 8.00 o'clock
High School Auditorium

No admission will be charged. Tickets
can be obtained by application at the
office

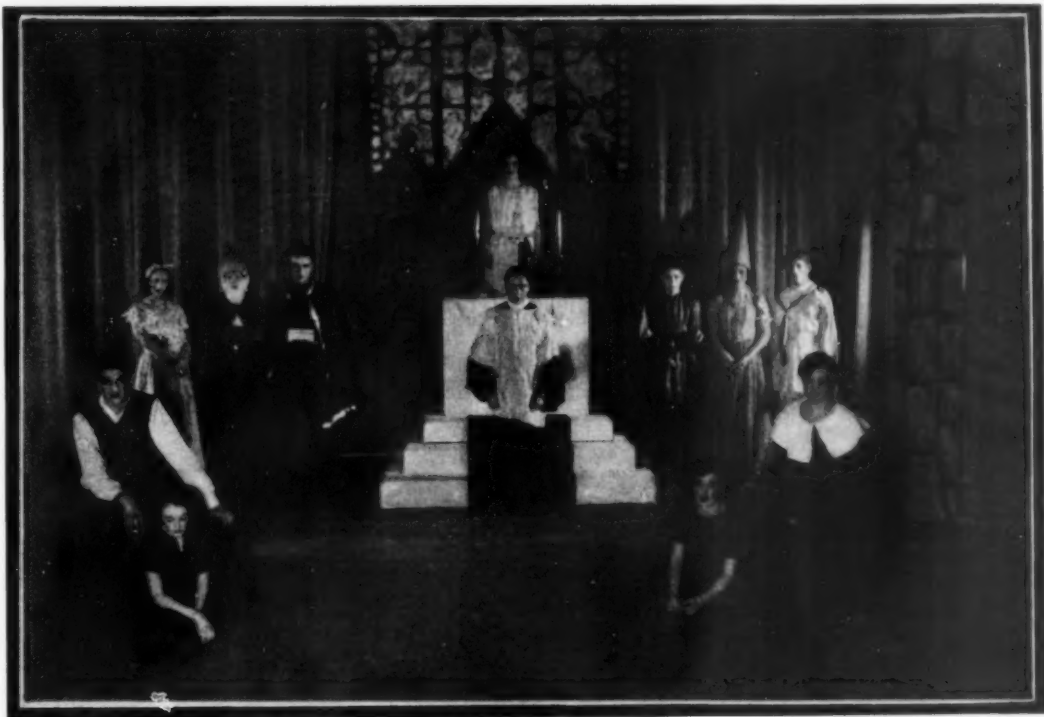
The printing was done on a small cylinder press the school has for printing tickets. Next, envelopes were made for the invitations.

They were then taken to the home rooms to be distributed, at which time a speech was given telling how they were made so that the pupils would realize their value. In all



STUDENTS PAINTING SCENERY
FOR THE CHRISTMAS PLAY

School Arts, November 1935



A SCENE FROM THE PLAY, "WHEN THE CHIMES RANG," GIVEN BY THE STUDENTS OF THE KEWANEE HIGH SCHOOL, KEWANEE, ILLINOIS

we made and gave out six hundred and fifty invitations.

The staging and lighting committee followed the ideas given with the play as much as possible. The first scene of the play calls for the inside of a stone hut belonging to a humble woodcutter in early English times. As the play progresses the back of the hut is to disappear and a vision of the cathedral become visible. How to make a substantial stone wall disappear was a problem! No break was to occur in the play to allow for a change of scenery and the lights were not to go entirely out on the stage.

The sides of the hut were painted on canvas flats to represent stone walls. On one flat we painted a window and cut and made a door to use for stage entrance into the hut. The cathedral window was painted on another flat and fastened to the back wall of the stage. We blended the colors to represent stained glass and after it was dry painted black bands to simulate leaded panes. The window extended half way down the flat.

The bottom was painted to look like a carved wooden screen which was supposed to be behind the altar.

No entrance into the hut had to be made from the back stage. We had heard of the painting of mosquito netting for backdrops. After it is painted it cannot be rolled as the paint will crack, so it must not be hung too soon. Should the stage be in use for something else it would be in the way. We hung the drop in the middle stage so there would be room for action on both sides. The bottom was fastened to a pole and the netting stretched tightly. As the side walls represented gray stonewalls with black mortar we wanted the same effect on the back drop. We first outlined the size and shape of the stones with white chalk. We found that we could only work on the painting after dark because the least bit of light shining through the drop caused it to disappear. We used kalsomine for all the painting of both flats and mosquito netting. We mixed it, according to the directions on the box, when we

were ready to use it. Four or five coats are needed to make the netting appear opaque in the proper lighting. The holes in the netting must not be filled up—just the threads coated. If the holes are filled up the light cannot shine through at the proper time and spots will appear to be on the back scene. Black mosquito netting without the bars is the most desirable. Make the seams run up and down and they will not be noticeable against the back curtains.

A word about lighting may be of help to some one trying this out. We used first border white, and red and white footlights down very dim for the hut scene. When the time came for the wall to disappear, we had two flood lights at back side stage and turned those on with a rheostat gradually to full brilliancy. We added second border red, white and blue up full and turned off all the first border and footlights. As the vision disappeared we turned back to the original lighting gradually, using the rheostat. The church scene completely vanished. The

scene was so impressive it drew an involuntary "Oh!" from the audience.

The cathedral scene was very impressive. It was carried on in pantomime. We used much care and forethought in selecting colors for costumes so as to get unusual effects. In the hut scene early English costumes were worn. The costumes were all made by the costume committees from the two clubs.

Some of the properties we made were as follows: A fireplace for the hut, to appear as stone with the old-time smoke screen above it; a gold chest for the pageant or church scene, made from a box covered with gesso and gilded and filled with jewels; a sheaf of white lilies; an old book appearing to have a vellum cover; the king's crown made of cardboard with sets fastened on it to make it glitter; a gilded cross and candlesticks for the altar.

The play was a wonderful success and both clubs feel they have really accomplished something.

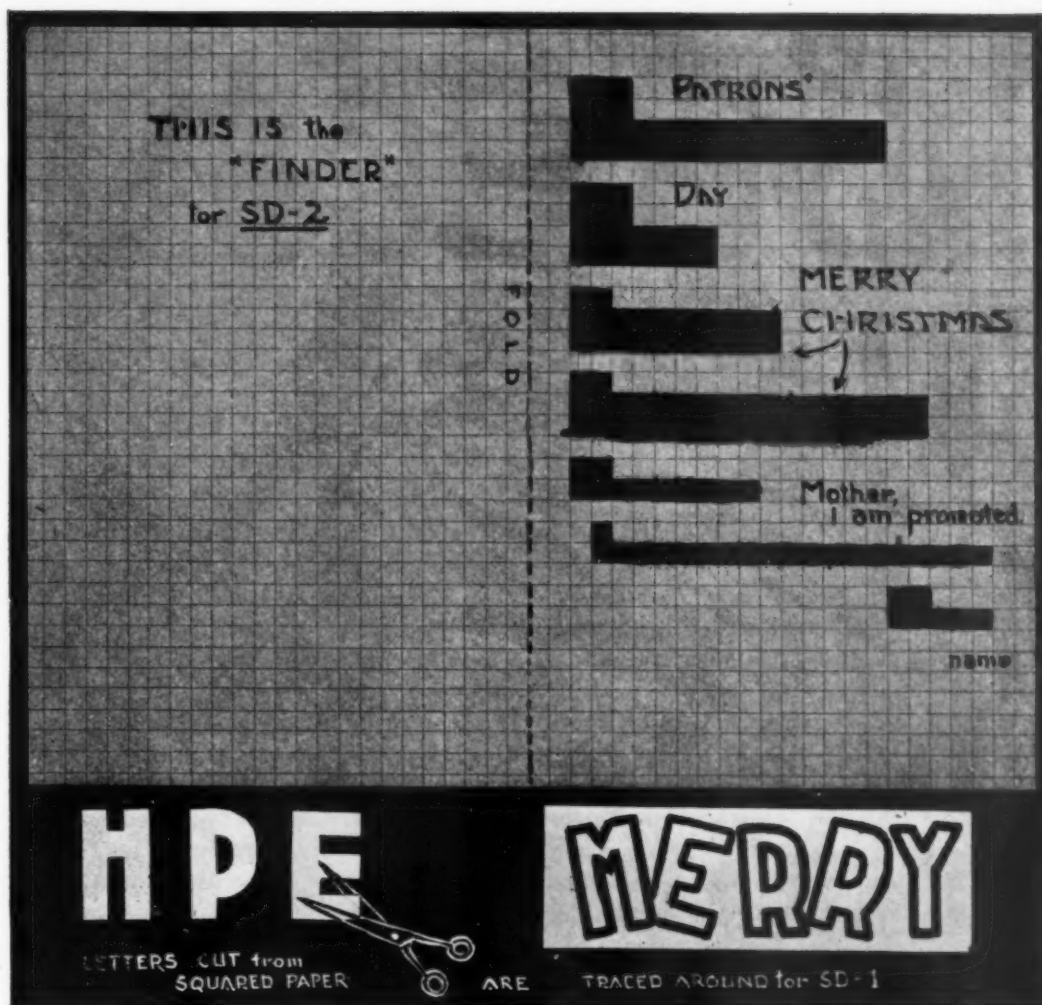
Meet the SD Greeting Cards

STELLA E. WIDER
Assistant Supervisor of Art
Lynchburg, Virginia

OF COURSE you wish to be introduced to the SD greeting cards. Why SD? Oh, I forgot. In these days of multiple letters, occasionally one should explain. SD stands for "Supervisor's Delight" because the SD cards can be adapted to fit the needs of any class from the fifth year through the high school, because they can be made to fit

the needs of any holiday—Christmas, Easter, New Years, or what not, and because they can so easily produce innovations for Patron's Day, A Parent-Teacher meeting, a Garden Club, or the Junior Red Cross. Then, too, the ideas may be carried out in almost any medium; pencil, water color, crayon, ink. Another point in favor of the SD is that once you have made a finder or patterns, it is quite as easy to make a score of cards as it is to make one, and perfectly fascinating to work out variations in color, placing, etc.

For SD No. 1 get out some quadrille or blocked paper. One-fourth-inch block seems best for general purposes. Sketch carefully the block letters for whatsoever words you wish to use on the card to be made. Letters three blocks wide, and about five blocks high work up nicely for such messages as MERRY CHRISTMAS or HAPPY EASTER. Larger or



EQUIPMENT FOR MAKING SD CARDS. SETLLA E. WIDER
EXPLAINS THIS PROCESS IN THE ACCOMPANYING ARTICLE

smaller letters may be used in accordance with the space to be filled. The larger letters, however, are more modern looking and make a more interesting card. Cut these letters out nicely. This having been done, place the cut-out letters on the card to be decorated, paying due regard to arrangement and space filling. The letters in the words should not look crowded. The words should not look crowded. Next, draw around each letter very lightly, if the plan is to fill in with water color or ink. If crayons or colored pencils are to be used, the initial tracing around the block patterns may be made with these, and with firm strokes. It

School Arts, November 1935

is a good plan to trace around the letters with a wax crayon if the interior of the letters is to be filled in with water color, as the wax prevents the untidy running over edges often experienced by beginners in lettering.

Until one has actually tried out this method he cannot appreciate how very fascinating it can be. Pupils who have no particular ability, from an artistic standpoint, become greatly intrigued by this process, and will run off several cards before they realize that they are doing real art work.

This method of producing simple cards



A FEW OF THE CARDS MADE BY STUDENTS OF STELLA E. WIDER,
ASSISTANT SUPERVISOR OF ART, LYNCHBURG, VIRGINIA

teaches the beauty of simplicity, and of good arrangement. It gives practice in balanced composition, as the pupils soon discover, for careless arrangements do not make for pleasing results. Needless to say, the "pattern" letters may be used innumerable times.

Last Christmas some classes made several hundred of these cards and sent them to a naval hospital, to be placed on the breakfast trays of the patients, on Christmas morning. So complimentary was the "thank you" letter which they received that the children begged to be allowed to make some Easter cards for the sick ones, which were again acknowledged most gratefully. When a request came for some Fourth of July cards, the class decided that they would use SD No. 2, for while they hoped that the same patients would not be the recipients, they thought it best to avoid monotony.

First some happy jingles were composed, and because one of the notes had mentioned that many of the patients were just homesick boys, some more or less slang expressions were allowed to creep in.

Are you ready for the SD No. 2? Fold a sheet of nine by twelve blocked paper very carefully, in order to make a "finder," six by nine inches. Sketch the words to be used on the blocked paper in exactly the position that they are to occupy on the finished card. Close attention should be paid to spacing between letters, spacing between words, spacing between lines, and to balance in entirety. It would be best to work this out on the board with beginning classes. Next, the body of each line is cut out, keeping the

edges as clean as possible. When this is done the finder is complete.

Slip the card-to-be carefully within the fold of the finder. This insures straight lines, if the card is kept in place. Through the openings in the finder the words can now be sketched in lightly, leaving the card free from any of the irregularities and erasures which so discourage beginners and more experienced workers, as well. Releasing the card from the finder, such minor details as tops for h's or tails for g's may be added with a flourish.

Lettering pens, wax crayons, pencils, and the like may be used for decorating. Again the pupils have an opportunity for studying out pleasing color harmony, and of making original additions in illustration. The finder can be used indefinitely, nor is it necessary that it fit the legend to be used exactly, but it has been found time saving to cut new openings on a finder if there be any great variation from the original legend. Pupils can work faster and keep the work in better alignment, where the cut-out is as to be used.

The reason that a whole sheet of paper is kept intact for a finder is that the cards to be lettered can be kept in place, and kept clean so much more easily. Then, too, with the larger finder sheet the position of the wording and the shape of the card can be changed more readily. Frequently a space for a decorative unit may be cut in the finder, that the balance of the card may be preserved. The motif itself can be either free-hand or a stencil. Pupils who have more creative ability than others, or are not so much interested in the mechanical, may take

the cards from the "printers" and add the more decorative touches. In that way both types of pupils are made happy and receive training in accordance with their individual

differences. Art classes are called upon so casually for cards of almost any nature that these two tricks are well worth having up one's sleeve.

Art and Poetry as Mediums in Observing Holidays

JOSIE C. HILL

San Antonio, Texas

AS THE various holidays approached during the school year each child in the class was asked to express by means of a drawing or by a cut-work poster his individual idea of the holiday about to be observed; or he might reproduce an artistic idea already worked out by someone else. The requirement was that the child express an idea of the approaching holiday by means of artistic effort, be the attempt original or a duplication of another's idea.

The results of the children's efforts were most interesting. Many unusual, original posters and interesting reproductions were made.¹

The children were also given an opportunity of expressing their ideas of the holi-

days in poetry. The holiday to be written about was discussed orally. We attempted to create a feeling for the holiday. As the children wrote their poems the teacher also wrote an original poem about the holiday under consideration. The better poems were read to the class that all might enjoy them. One of the Christmas poems follows:

ISN'T IT QUEER

Now isn't it queer the way they do
In some countries far away,
Maybe you don't know, so I'll tell you
How they celebrate Christmas day.

You'd never guess the custom in France,
What they do on Christmas eve,
Put out wooden shoes and take a chance
That "Father Christmas" gifts will leave.

In Italy 'tis queerer still;
They have there the "Urn of Fate,"
From this they draw and draw until
A gift comes that suits their taste.

In Germany 'tis the queerest yet,
There it's a game of hide-and-seek;
Kris Kringle—who never forgets—
Hides the gifts while the children sleep.

Now really it seems to me
These folks must miss a thrill
By not having a Christmas tree
Or stockings for Santa to fill.

¹See frontispiece, page 130.





MANY GIFTS WERE MADE FOR CHARITY PURPOSES BY STUDENTS IN THE INDEPENDENCE, MISSOURI, SCHOOLS. NELL E. SAMPSON, ART DIRECTOR

Art Activities Meet a Vital Community Need

NELL E. SAMPSON

*Director of Art Education
Independence, Missouri*

FOR some years the art activities in our grade schools during the December month have been decorating the schoolrooms and making Christmas gifts for mother, father, brother, and sister.

This year the idea of helping with real community problems was suggested by some

pupils and the idea spread to other rooms. All kinds of materials were gathered from homes and school. Scraps of clean cloth were made into soft toys, bean bags, doll clothes, and bedding. From pieces of wood and wooden boxes, wooden toys, doll furniture—both large and small pieces—were fashioned. Tin cans were brightly colored and prepared for drums. Some of the children earnestly worked out interesting puzzles while others prepared attractive scrapbooks for children of various ages. Hobby horses made on broomsticks, and interesting story-books made from clippings, were the contributions of other pupils.

One of the most attractive ideas was the group of doll beds and cradles made from wooden boxes with clothespins serving for posts. These were prettily painted and equipped with real mattresses made of creton stuffed with cotton. Sheets and pillow cases

nicely hemmed and trimmed, and daintily tied comforters made from bright pieces of silk completed the bed furnishings. Altogether, this problem made a very dainty, pretty gift.

Interest and enthusiasm ran high. The designs and patterns were worked out by the children to fit the material at hand. Little expense was incurred, and several hundred toys and gifts were turned over to the community needs.

The joy and importance of the work was increased when Superintendent Street, hear-

ing of the project, offered to go to the schools for the gifts when they were completed. The picture shows him inspecting the display in the McCoy School and two children explaining their work to him and to their Principal, Miss Anna Collins. Mr. Street was greatly surprised at the size of the load with which the children presented him. Altogether several hundred toys were contributed. These were distributed December 23 at the Free Milk Station maintained by the Kiwanis Club. Some of the older boys and girls assisted in the distribution of gifts.

Christmas Gifts That Use Our Skills But Save Our Purse

JULIA H. DUENWEG, *Supervisor of Art
Terre Haute, Indiana*

THANKSGIVING over, there came the children's cry, "What can we make for Christmas?" and the supervisor's reply, "Let us see what we can help the children to plan which they will enjoy, that will have some art quality, be unified with the other work, and will cost little or if possible cost nothing."

Cost being the most limiting factor, we started with that problem. This made it necessary that we limit the number of problems so that if material needed to be purchased it could be bought in large quantities and thus reduce the expense.

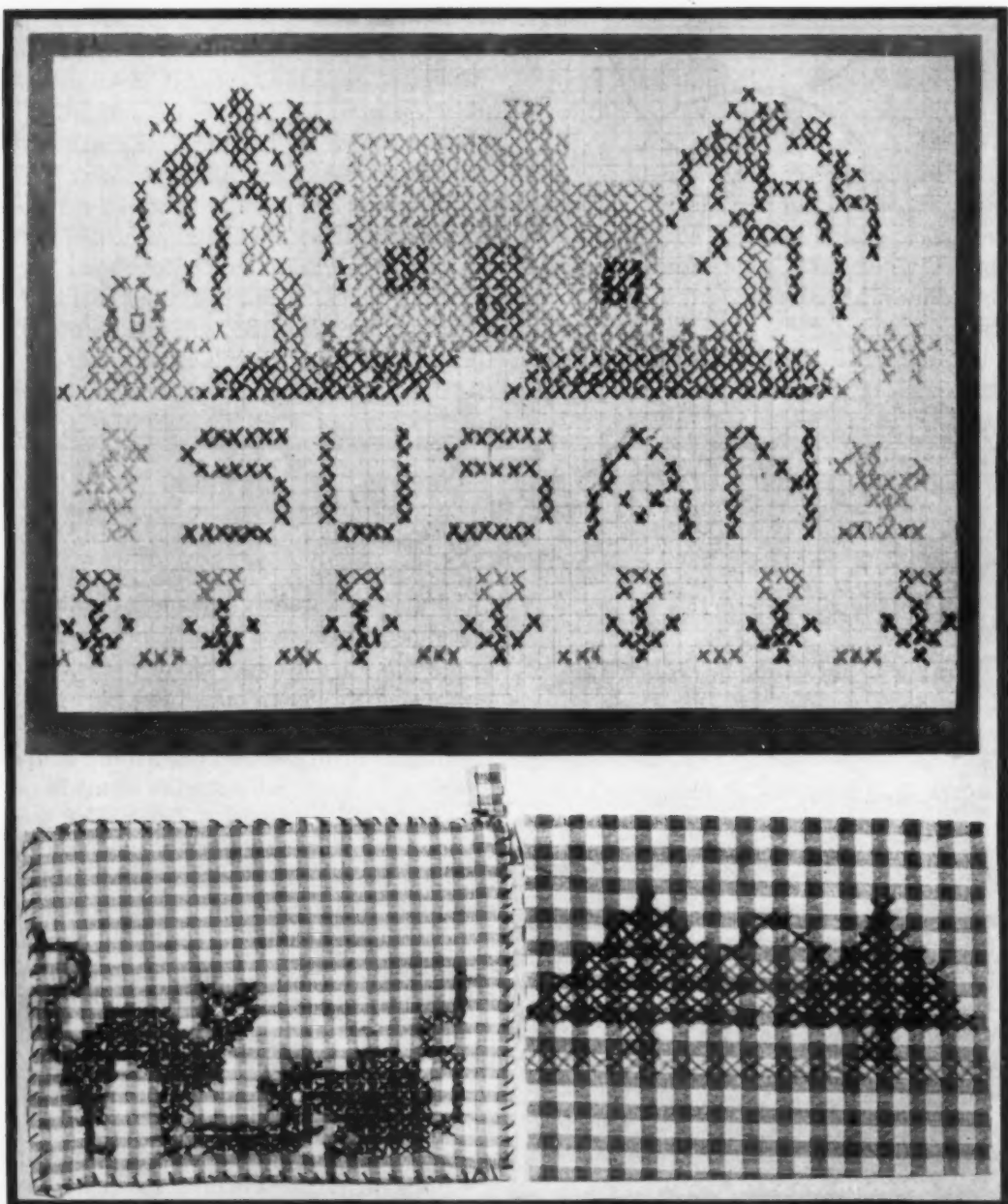
In order that the article possess as much art quality as possible, the articles that were constructed were thought of from the standpoint of good form and proportion. Decorations for both constructed and ready-made

articles were carefully planned to fit the object decorated, each child working out his own design in harmony of line, form, and color.

The articles were selected because of their relation with some unit of work in the grade. Grade six, with studies of medieval life, suggested tapestries. The use of wax crayon on unbleached muslin, finished by fringing the edges, resulted in delightful small wall hangings. The cost was one-half to one cent per child. One class used beaverboard to work heraldic designs in bold colorful manner with tempera colors.

Grade five, interested in the history of lettering and book making, lettered manuscripts on drawing paper and parchmentized the product with linseed oil. These were mounted on colored drawing paper, or in a few cases were framed in inexpensive frames. Cost (exclusive of frames), one-fourth cent. Another fifth grade problem was a sewed book which was lettered and the cover decorated with a simple line design. Book making made use of scraps so the cost was nothing.

In grade four, studies of "Our Homes" offered possibilities for many articles. Paper picnic plates decorated with crayon or water color and then shellacked to give hard surface made nice fruit or nut bowls; papier-mâché



STUDENTS IN TERRE HAUTE DID CROSS STITCHING ON PAPER WITH CRAYONS, AND ON CLOTH WITH BOTH CRAYONS AND THREAD, FOR CHRISTMAS GIFTS. JULIA H. DUENWEG, SUPERVISOR OF ART

bowls made of strips of paper modelled over a form gave the children problems in construction as well as decoration and had the advantage of costing nothing. Hot pad holders or whisk broom holders were made of one and one-half paper plates sewed or fastened with paper fasteners to make a

pocket. Grade three, "Colonial Life" was rich in possibilities for the making of gifts out of scraps. Quilt block designs were made and executed in cloth, the result being in some cases a pot holder, in other cases a pillow top. Samplers as in olden days were made by the small third graders. However,



USEFUL AND DECORATIVE GIFTS MADE BY STUDENTS OF JULIA DUENWEG, TERRE HAUTE, INDIANA



CHRISTMAS CARDS MADE BY FIRST GRADE STUDENTS OF JULIA DUENWEG

the modern child made his cross-stitches with crayons on one-fourth inch checked paper. In one school where money was less scarce, checked gingham was cross-stitched in simple designs and made into different articles. One school made tallow candles in an old candle mold and put these into candle holders made of tin lids decorated in simple designs. Upper grades in the shops soldered the handles.

Grade two had gone "Indian," and in these rooms appeared doilies, bags, scarfs of unbleached muslin decorated in interesting and colorful Indian type of design. Hot dish mats made of beaverboard, or of heavy cardboard with cloth pasted on the bottom, were decorated with Indian symbols worked into interesting patterns. One school dug its own clay, made and decorated small flower bowls for which a generous florist furnished small plants.

Grade one had been interested in the fall in gathering seeds to save for spring gardens and their gifts blossomed with gay imaginative flowers of all colors and shapes cut out of colored paper. Decorative wall plaques and wall match holders bore these gay blossoms. In one school where not even one penny was possible, each child brought a clean tin can which was covered with a strip of paper gayly decorated. "This," as a small child proudly said, "will hold mamma's burnt matches on the stove so the old stove will look better."

A rapid trip over the city to view results before gifts were wrapped and fastened with hand-made seals and bearing hand-made cards, made us feel that the children had a worth-while experience in making use of material at hand, and a joy in planning for others.

FIRST GRADERS IN TERRE
HAUTE MADE CLEVER
MATCH HOLDERS TO TAKE
HOME AS GIFTS. JULIA
DUENWEG, SUPERVISOR OF
ART





THE CHRISTMAS PUTZ MADE BY THE STUDENTS OF PHILOMENA CROOKS, DULUTH, MINNESOTA

The Christmas Putz

PHILOMENA CROOKS

Duluth, Minnesota

WHEN the ever-new, though old, story of the Babe of Bethlehem is told to boys and girls, grouped about the manger scene, which they have previously constructed, it becomes wonderful reality. The manger may be but a match box, resting on hay with a small doll for the Babe or one of the expensive hand-carved sets, it matters not to the child whose imagination paints in the colors and details of the story of that first manger.

The accompanying picture shows a Christmas putz made by fourth-grade pupils. The

manger is a cardboard box, which is painted in streaks with black and brown poster paint to give an old, rustic effect. Hay is scattered on the floor of the stable. Twisted sticks are used to hold up the overlapping ledge of roof. The animals which fill the stable are the children's toys, generously loaned. The crib is made from the corner of a wooden chalk box. This is filled with straw on which is placed the Babe—a doll which was brought by a little girl. The doll was wrapped in swaddling clothes. The figures of Mary and Joseph were also dolls dressed in the costume of that time, and found kneeling beside the crib in adoration. If so desired, any of these figures may be bought for a few cents apiece.

The scene requires little time and almost no expense for making, and yet when finished, though crude, gives the boys and girls the spiritual interpretation of the Christmas season.



TRANSPARENT PAPER WINDOWS 33 BY 40 INCHES IN SIZE WERE MADE
BY MISS MARGERY BARKLEY, FOUNTAIN SCHOOL, PUEBLO, COLORADO

A Schoolroom Should Have "Atmosphere"

MARGERY BARKLEY

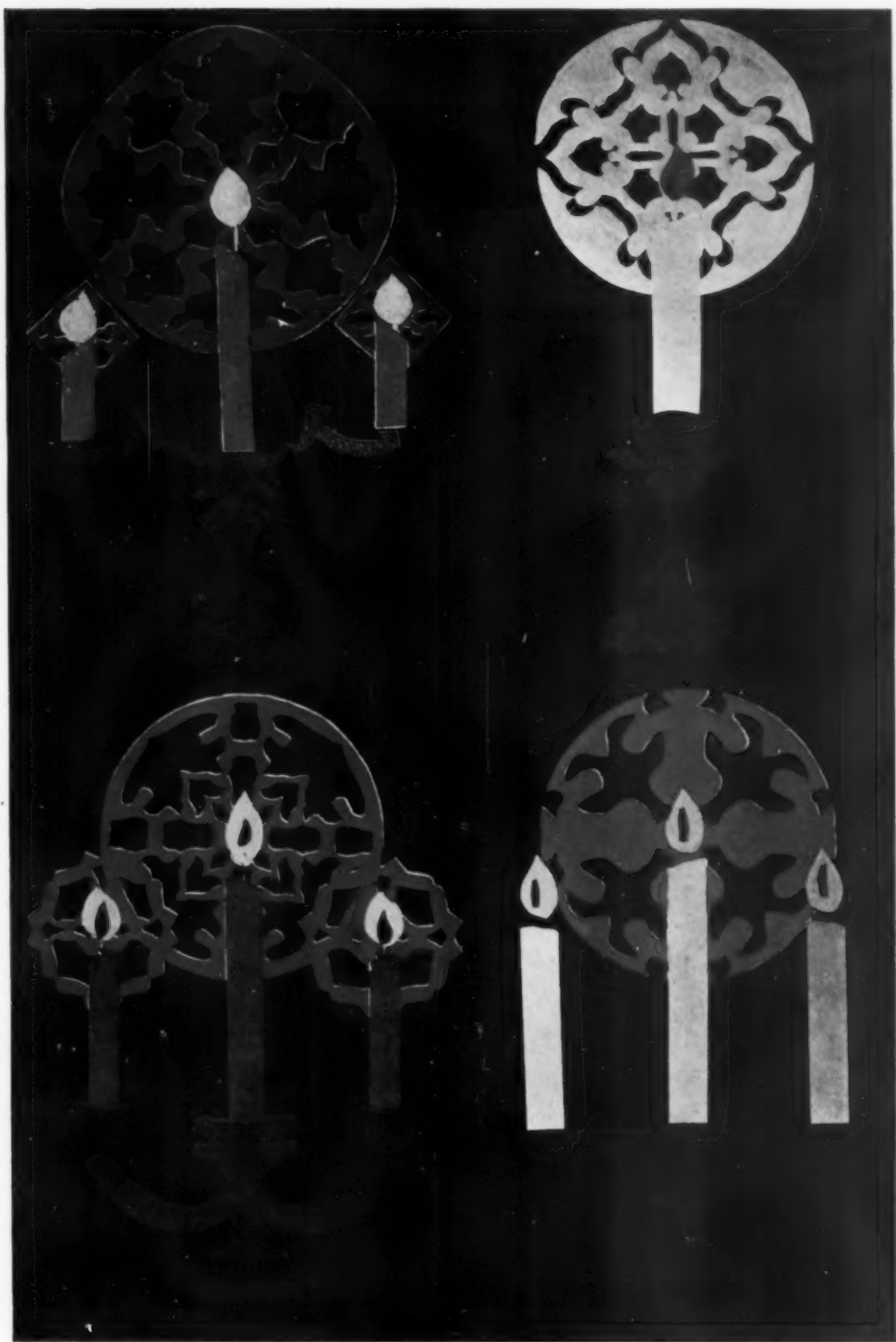
Fountain School, Pueblo, Colorado

THERE are several ways to lend charm and atmosphere to a schoolroom—a study made by the teacher for windows, a study made by the children such as a playhouse, and a study made by both teacher and children such as a transparent picture show. These studies may be for a special day or season. We found it delightful to correlate our art work, reading, writing, numbers, and music with the development of our playhouse.

The playhouse was made last year by first and second grade children. Two sixth grade

boys knocked off a side of two refrigerator boxes and fastened the boxes together so that the little children had one big box to begin work on. We talked about the position of the box for a house. Of course we discussed the size and position of windows and doors before sawing them. This year another group of first grade children decorated the house, made furniture, clay bookends and dishes, a paper lampshade, a swing and cushions, flowers for porch and window box, and a braided rug. The thing the children enjoyed doing most was painting the house, furniture, and dishes. Tempera paint was used for several reasons. The colors are pleasing. It is inexpensive. It goes on smoothly. But best of all it washes off of hands or clothes.

These children loved to draw, so they illustrated stories that were read to them about other kinds of houses. Using tempera wall paint was a lot of fun. The children painted with it on 12- by 18-inch manila paper. They painted tepees, grass houses, and cave boys near a cave. Crayons were used for the smaller illustrations. This was



CHRISTMAS CANDLE DESIGNS BY THE PUPILS OF THE FRANKLIN SCHOOL,
NEW BRITAIN, CONNECTICUT. MISS RUTH GUIBERSON, ART TEACHER.

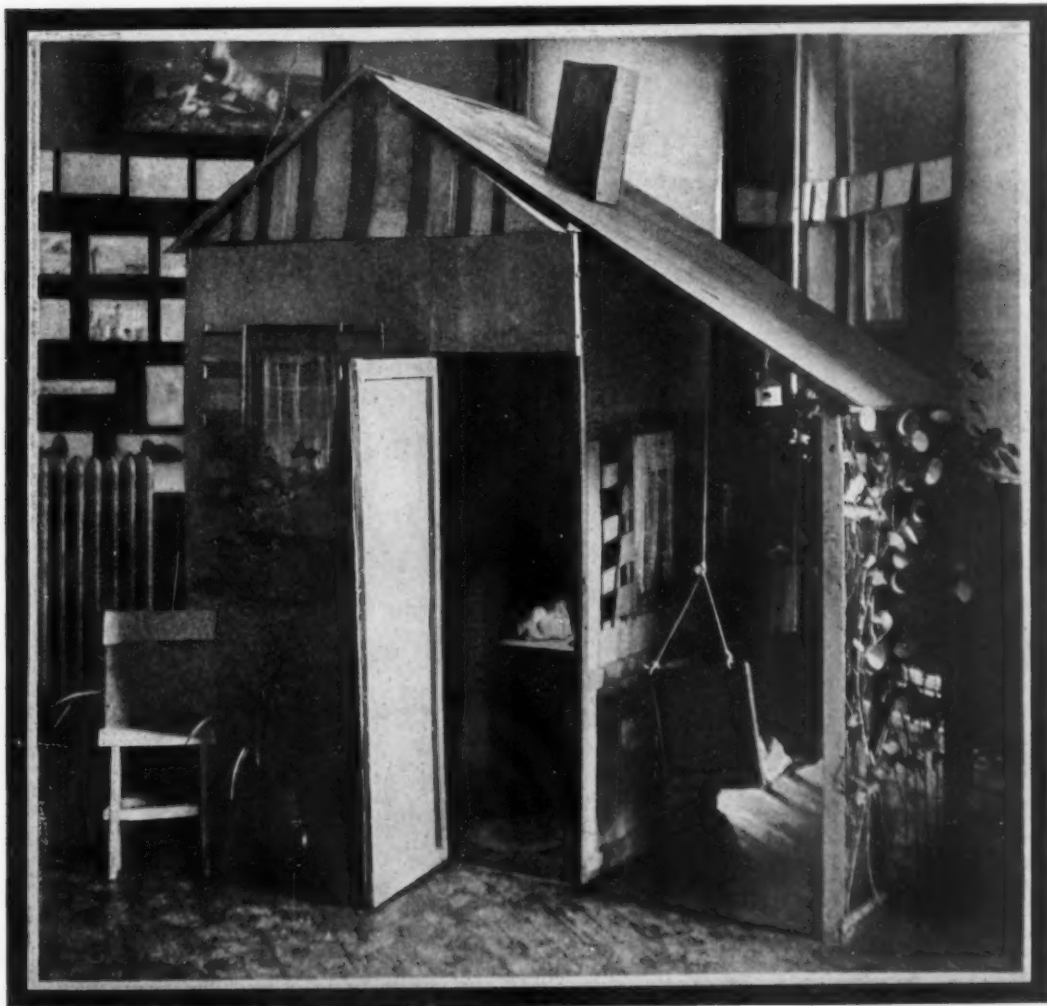
School Arts, November 1956

a free expression of the child's imagination.

The Christmas story worked in beautifully with our study of the home. I made two designs to represent stained glass windows—one a Madonna and Child; the other a cathedral spire and rose window. These were cut from black construction paper the exact size to fill the lower sash of two south windows, 33 by 40 inches. The black paper formed the framework of the design. School cutting paper of various colors was pasted over the spaces. Then the whole design was varnished to make it transparent. These window transparencies were thumbtacked to the window frame.

All the other window shades were drawn. The light coming through the reds, yellows, blues and oranges gave a soft warm glow to the room. The colors of the church spire progressed from yellow in the center of the rose window through yellow-orange, orange, red, red-orange all the way to violet and blue-green. The colors of the Madonna and Child were mainly oranges and reds complemented by blues and violets.

The children helped to make a transparent picture show. For this we used black construction paper for the figures and mounted them on a thin colored paper background, 9 by 12 inches. A coat of varnish also made



FIRST AND SECOND GRADE CHILDREN MADE AND DECORATED THIS PLAYHOUSE UNDER THE SUPERVISION OF MISS BARKLEY, FOUNTAIN SCHOOL, PUEBLO, COLORADO



CHILDREN ILLUSTRATED STORIES READ TO THEM ABOUT HOUSES OF OTHER LANDS. THIS WAS DONE IN CORRELATION WITH THE PLAYHOUSE PROJECT

these transparent. I made a box stage of a pasteboard carton with a hole in the back through which to slip an electric bulb. When the transparent pictures were put into place in front of the light, they made an effective "show." The story of Washington's life was also developed in the same way.

The children and I enjoyed living and working in our room that was colorful and attractive. Our increased pleasure and happiness were well worth the effort and small cost.

THE CHRISTMAS STORY WAS TOLD WITH A TRANSPARENT PICTURE SHOW, 9 BY 12 INCHES, ILLUMINATED BY AN ELECTRIC LIGHT





CHRISTMAS GIFTS THAT CAN BE EASILY MADE IN THE LOWER GRADES.
DOROTHY V. BENNETT GIVES DIRECTIONS IN THE ACCOMPANYING ARTICLE

Christmas Night Gift Box

DOROTHY VIRGINIA BENNETT, *Art Instructor*
William S. Hackett Junior High School,
Albany, New York

AN IDEAL book in which to keep Christmas card and gift lists. It is suitable for junior high school classes. Construction time: approximately three class periods.

Materials: cardboard—two pieces 5 by 8 inches, two pieces $\frac{3}{4}$ by 8 inches.

Bright green cotton cloth—two pieces $3\frac{1}{4}$ by 9 inches, two pieces $2\frac{1}{2}$ by $7\frac{3}{4}$ inches.

Dark blue construction paper—two pieces $5\frac{1}{2}$ by 9 inches, two pieces 4 by $7\frac{3}{4}$ inches.

Six silver stars, No. 2; eight eyelets; one-half yard silver cord or ribbon cut in four pieces; thirty or more sheets of typewriting paper cut $7\frac{1}{2}$ by 11 inches and folded crossways.

Draw lines on two largest green cloth pieces, as shown in illustration (1). Cut shaded corners a bit beyond intersection lines. Paste to cardboards (2). When smooth, paste cloth lining, leaving $\frac{1}{8}$ inch margin. Score hinge with scissors handle.

On large blue papers draw lines and cut corners as on cloth. Then on one sheet measure for trees from one end as shown in illustration (3). From scrap paper fold and cut tree shape (4). Trace this on blue paper at marks indicated. Cut out shaded tree shapes. Paste this blue paper to one cover. Leave the back cover plain and paste. Leave $\frac{1}{8}$ -inch margin at top, bottom, and outside edge when pasting the lining papers.

Stick stars at tips of trees and one inside each cover as you wish. Measure dots for holes $\frac{1}{2}$ inch from outside edge of green binding opposite tree centers. Punch and attach eyelets.

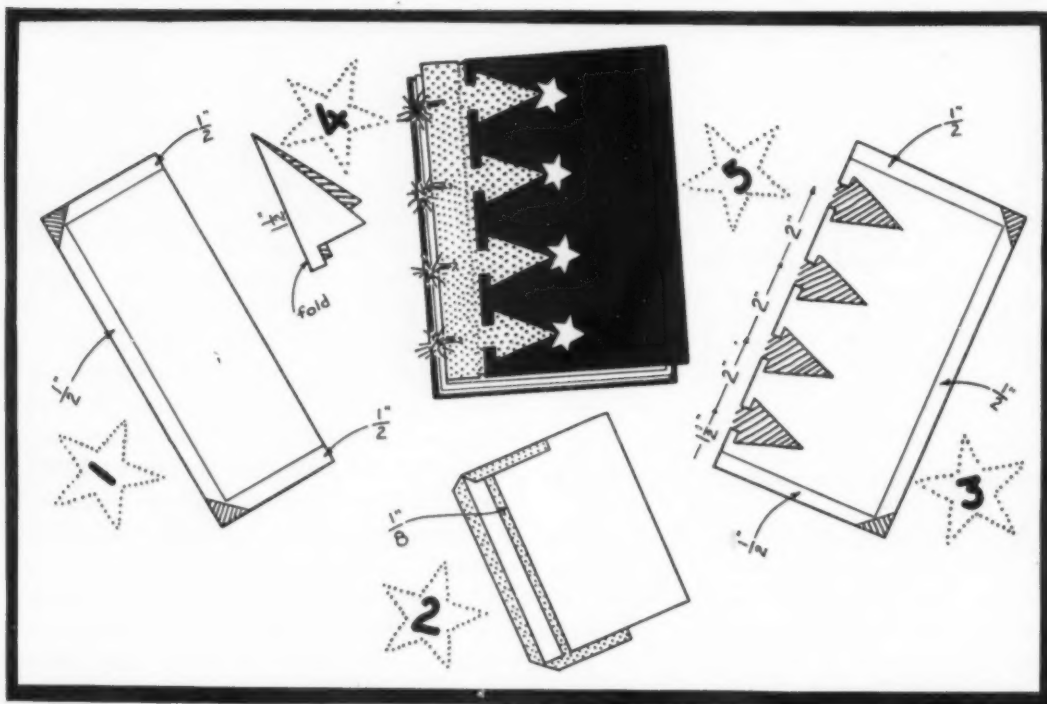
Punch folded pages $\frac{3}{8}$ inch from open edges. Use the cover holes as guides. Tie as illustrated (5). Use square knot and leave ends long enough to be perky and to sparkle.

CHRISTMAS NIGHT COVERS IN THE GRADES

If the third grade wished to have Christmas night covers for invitations to a Christmas party, they can be made of blue and green construction paper, No. 4 stars, and silver cord. Blue paper cut 6 by 9 inches, green paper cut 9 by 9 inches. Two-inch high tree patterns are cut from scraps and traced to the green paper which is folded 3 inches from one end. The background of the trees is cut away, leaving a 1-inch base for them to grow from. In this way the front

cover is blue with an over-fold of the green back cover. Punched and tied with silver, the stars pasted on the blue, just above the tree tops, this cover is quickly made in one period. No paste needed.

Economy and generosity join hands to save the scraps from this problem and give them to the first graders who can also have a Christmas night cover for a gift blotter—the kind that Mother will enjoy using when she writes her Christmas “thank you” notes.



THE ABOVE PROBLEM IS SUITABLE FOR JUNIOR HIGH SCHOOL CLASSES. DOROTHY V. BENNETT, ART INSTRUCTOR, WILLIAM S. HACKETT JUNIOR HIGH SCHOOL, ALBANY, NEW YORK

An Abstract Christmas

CHARLES E. PATTON

Parkersburg High School

Parkersburg, West Virginia

IF THERE is anything that tends to the stereotyped it is the Christmas design problem. Say "Christmas" to an art class and immediately they begin to express themselves in terms of the Christmas cards familiar to them since early childhood. Always they want to draw the same holly and sleighs and pine trees, with an occasional sprig of mistletoe from the more socially inclined. The thought that they might possibly try for a fresher interpretation of the traditional subjects never occurs to them and the endeavor to obtain such an interpretation is apt to result in a product unsatisfactory to all concerned.

To get results it is necessary to "sneak up" on them, as it were. Present the problem as a simple exercise in space breaking, then, when a certain design quality is attained, introduce the Christmas idea. In this way each student ties himself to a definite space arrangement instead of becoming immediately concerned with the everlasting holly. Furthermore, any latent originality he may have is called forth by the problem of getting the Christmas feeling into his abstract design.

In working out the problem illustrated the following procedure was used:

First, each student was directed to draw a rectangle approximately the proportions of one drawn on the blackboard. Exact dimensions were not given.

Second, each cut from paper two circles, either the same size or one smaller than the other. Sizes for the circles were suggested, but the student was allowed to vary them according to his own judgment.

Third, the circles were moved around until the most effective spacing within the rectangle was obtained. Then a line was drawn around each.

Fourth, the remaining spaces were broken up in a harmonious manner, using not more than five curved or straight lines and keeping in mind the major design principles.

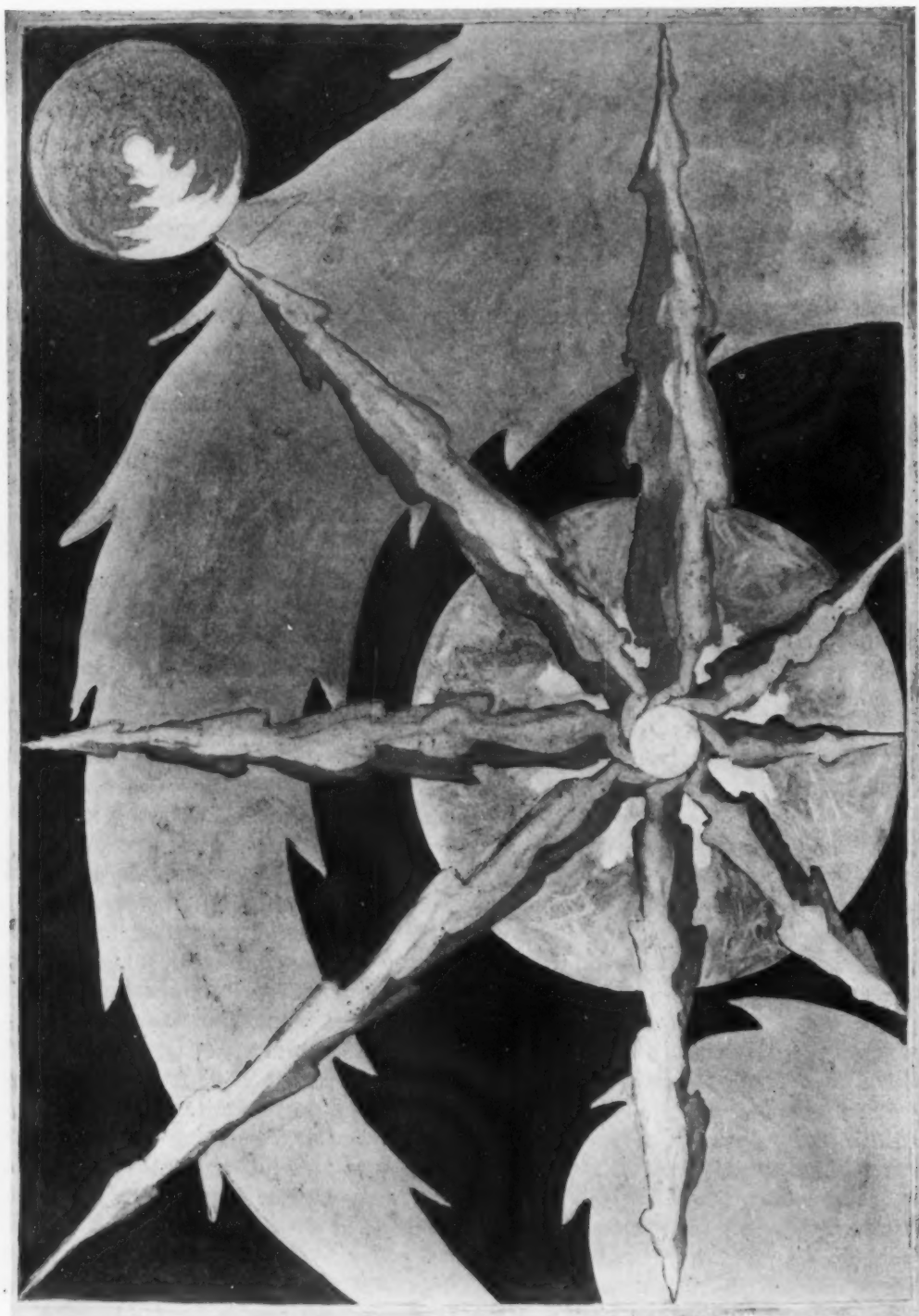
Fifth, an effective line pattern having been established, they were told that it was to be developed into a design suggestive of a Christmas tree and ornaments, that in doing it they might add lines or modify those already drawn but must retain the spacing of the line pattern. It was also pointed out that a suggestion of light or glitter might be desirable.

Then the fun started. They protested that it couldn't be done, but a little experimentation proved that the idea was not as wild as it sounded, and the work began.

Using charcoal as a medium the designs were first worked out in a limited number of values. In developing them in color much latitude was allowed. They were allowed to use split complements, double complements, or two or three adjacent colors with their common complement. One boy at his own request was allowed to use a triadic scheme. The value relations of the charcoal design were preserved in the tempera renderings.

This method of presenting the problem proved to have certain advantages. In the first place it forced the students to consider space relationships, the all-important design quality. This one result is enough to make the problem worth while, as the average high school pupil seems utterly unable to keep the design element from being obscured by the representational element. Second, by imposing requirements as to the component elements of the design, the student is given something definite with which to work instead of being left to flounder. Limitations, if not too rigid, tend to free the expression of originality. They simply supply the necessary tools.

It is important that the students have no inkling of the outcome at the time they are working on the first stage of the problem.



AN ABSTRACT CHRISTMAS DESIGN BY A STUDENT OF CHARLES E. PATTON. PARKERSBURG HIGH SCHOOL, PARKERSBURG, WEST VIRGINIA. TEMPERA WAS THE MEDIUM AND THE COLORS IN THE ORIGINAL WERE BRILLIANT AND STRIKING



ANOTHER COLORFUL ABSTRACT CHRISTMAS DESIGN BY A STUDENT OF CHARLES E. PATTON

For this reason it is desirable to vary the problem in presenting it to more than one class. An amusing variation required that the circles overlap or be placed one within the other. They were developed into Santa Claus, and the lines breaking the

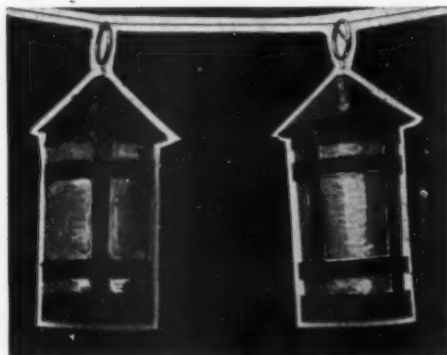
rectangle became appropriate surroundings.

It is surprising how much interest and ingenuity the students develop, and how individual the solutions of the problem. It is surprising, also, how much real enjoyment the teacher can get watching the thing work out.

Lanterns

ALICE STOWELL BISHOP, *Supervisor of Art*
New London, Connecticut

LANTERN PROJECT CARRIED OUT BY
MRS. MACINNICH, WINTHROP SCHOOL



GRADE six was preparing for a play, "An Old English Christmas." The stage was set as a room with large fireplace and window. In the last scene the waits (watchmen) sang carols outside this window. Lanterns were needed and had to be of fairly strong construction. These could have been made from boxes with square tops, but time was short so we called for dependable and easily procured three-pound oatmeal cartons. Strips of light weight black paper were cut and pasted around the box. Also vertical strips to represent the metal. The boys then carefully cut out the spaces between and the cover was removed to leave the top open. An orange paper lining was slipped in to give the effect of lighted lanterns and picture wire was used to make a handle. Fortunately the garret yielded several brass rings former-

ly used on rods for door hangings. Each ring had a small attached piece through which our wire was slipped and twisted if it proved too long. A circle of heavy black paper was cut, slit to the center and lapped to fit the top. This was put into position and fitted around the wires before pinning with small brass-headed fasteners. Strips of black gluey tape were pasted half on the inside top and the other ends under the sloping roof, to hold it in place.

The completed lanterns were hung on the window sticks and carried by the waits. The whole affair was such a success that one evening three groups headed by a song leader and dressed in costume went from house to house, singing their carols and carrying their prized lanterns.

NOTE: For lantern pattern, see "Open-up" pages, 163-164.





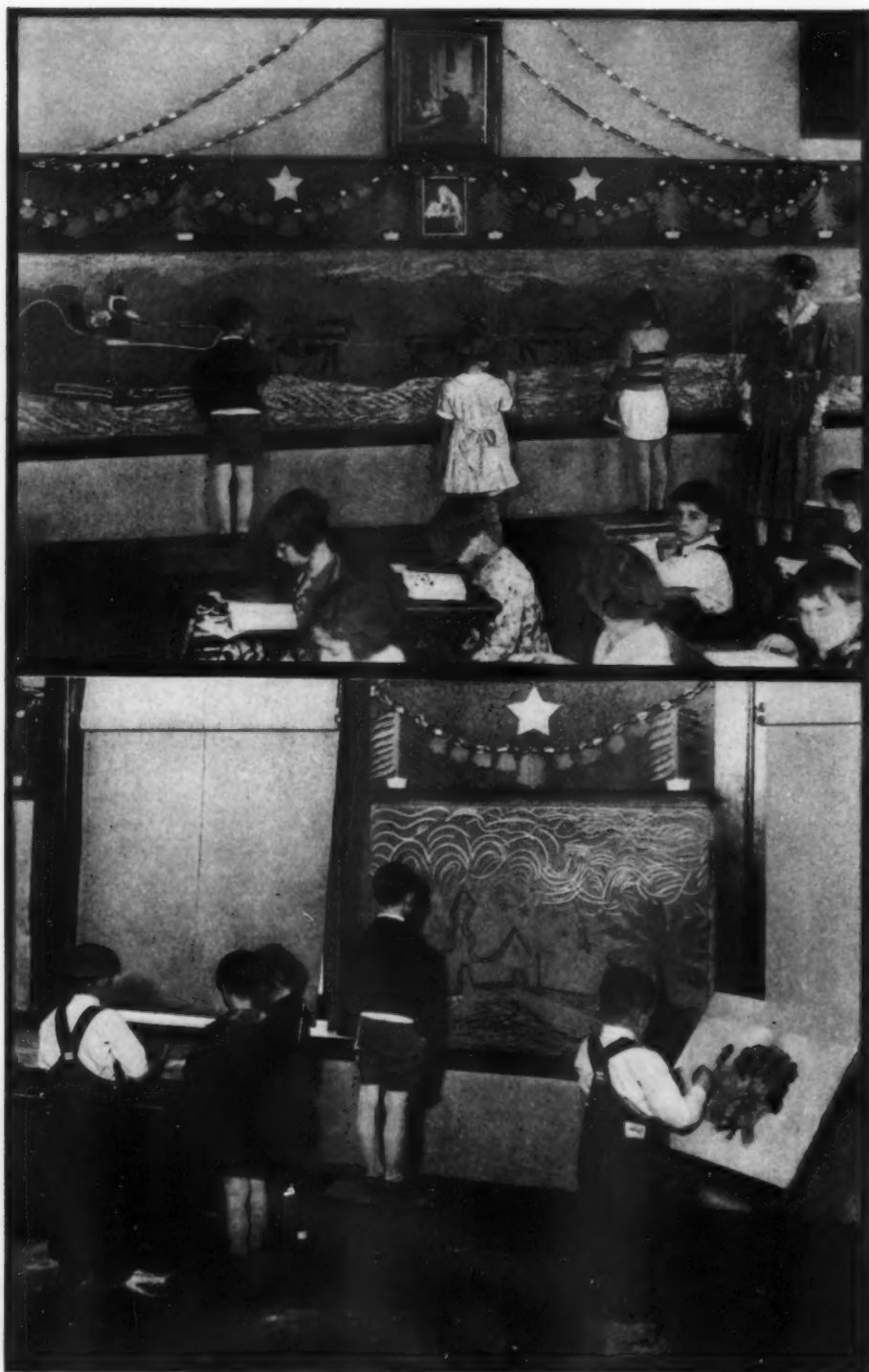
BLOCKPRINT CHRISTMAS CARDS BY PUPILS OF THE HORACE MANN SCHOOL, GARY, INDIANA. H. ZEIGLER, INSTRUCTOR OF ART



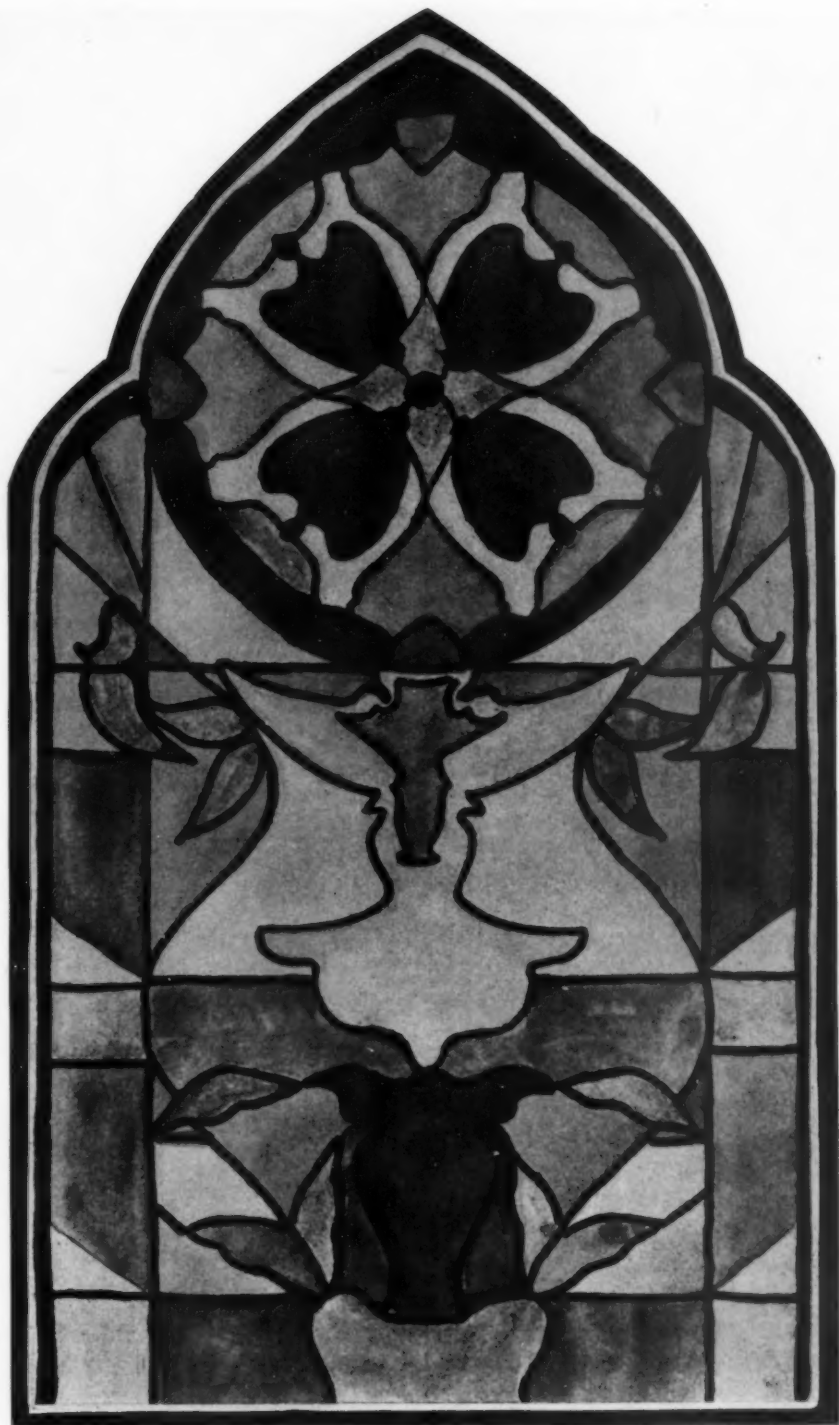
PROGRESSIVE PROOFS OF TWO SCHOOL CHRISTMAS INVITATIONS THAT WERE PRINTED FROM LINOLEUM BLOCKS. LENORE MARTIN GRUBERT, ART DIRECTOR, NEW YORK SCHOOL FOR THE DEAF, NEW YORK CITY



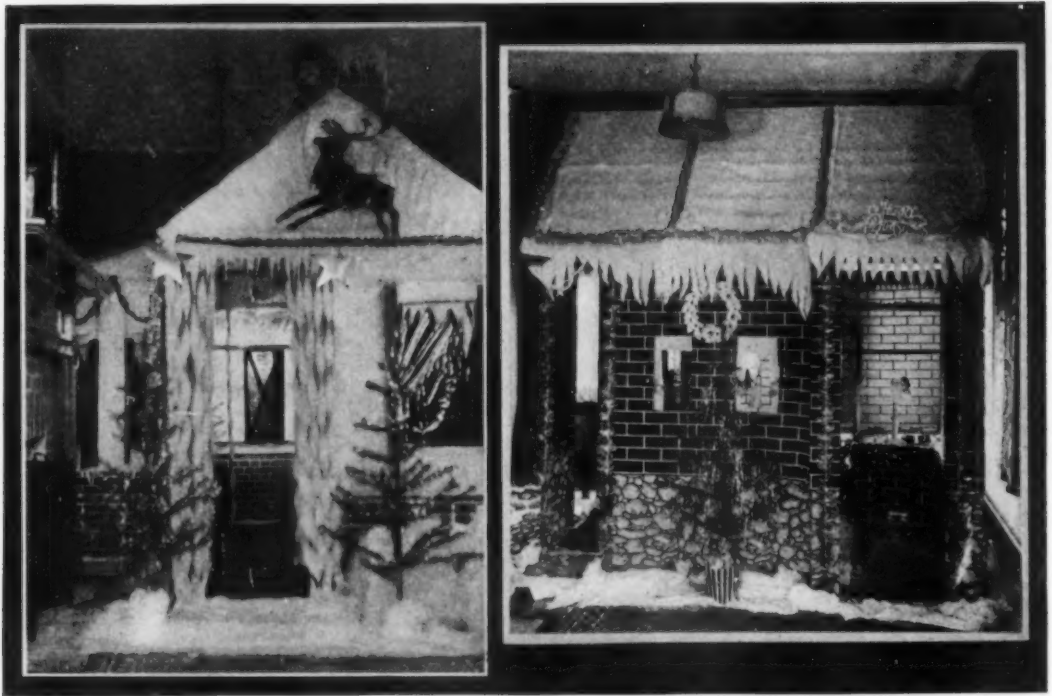
A CHRISTMAS CARD DESIGN BY EVELYN KREUGER, EASTERN STATE TEACHERS COLLEGE, MADISON, SOUTH DAKOTA. GENEVIEVE DORNEY, TEACHER



THREE TYPES OF ART ACTIVITY DISPLAYED BY FIRST GRADE CHILDREN IN THEIR ROOM DECORATION: ILLUSTRATION, CONSTRUCTION, AND DESIGN. MRS. EATON, TEACHER, BENTON SCHOOL. NELL E. SAMPSON, SUPERVISOR, INDEPENDENCE, MISSOURI



A STAINED GLASS WINDOW DESIGN DONE WITH DRAWING INK AND WATER COLOR
BY A STUDENT OF MRS. RUTH GUIBERSON, FRANKLIN SCHOOL, NEW BRITAIN, CONNECTICUT



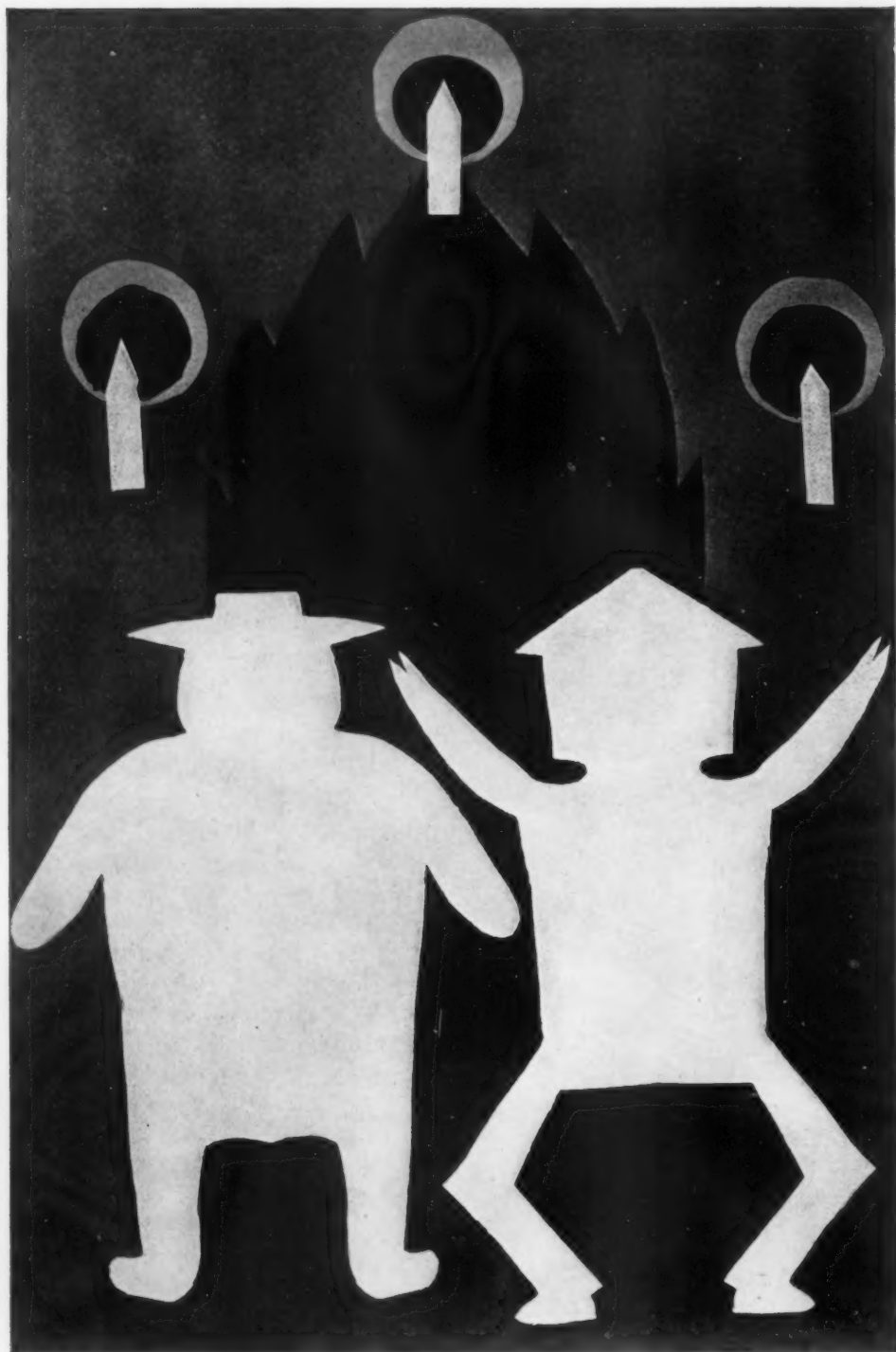
CHRISTMAS HOUSES WERE BUILT IN A CORNER OF THE LIVING ROOM BY NATALIE H. FARNUM, LEWISTON, MAINE



CHRISTMAS CARDS DESIGNED AND CUT IN LINOLEUM BY SENIOR HIGH SCHOOL STUDENTS. LA VERNE GENTNER, ART SUPERVISOR, GILBERT, MINNESOTA

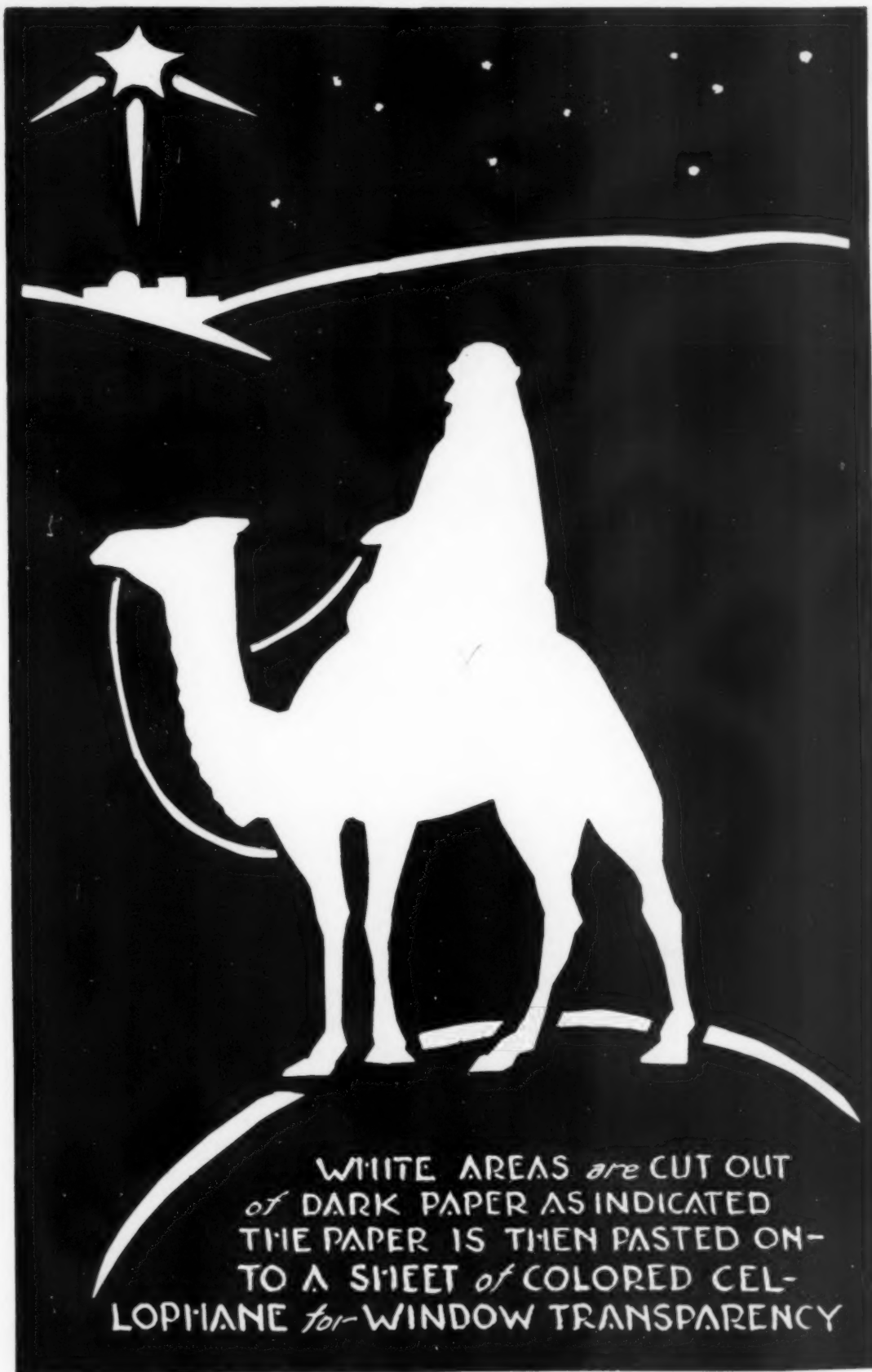


CUT PAPER POSTER DONE IN GRADE FIVE. THE SNOWFLAKES ARE OF TRANSPARENT TISSUE PAPER.
MISS JUSTINE VESSEL, TEACHER. FRANCES L. STOKES, SUPERVISOR OF ART, ELY, MINNESOTA



CUT PAPER DESIGN BY A FIRST GRADER. MISS SILVIA HEIKKALA,
TEACHER. FRANCES L. STOKES, SUPERVISOR OF ART, ELY, MINNESOTA

THIS SHEET MAY BE REMOVED WITHOUT DISTURBING BINDING BY CUTTING ALONG THIS LINE OF TYPE



WHITE AREAS *are* CUT OUT
OF DARK PAPER AS INDICATED
THE PAPER IS THEN PASTED ON-
TO A SHEET *of* COLORED CEL-
LOPHANE *for* WINDOW TRANSPARENCY



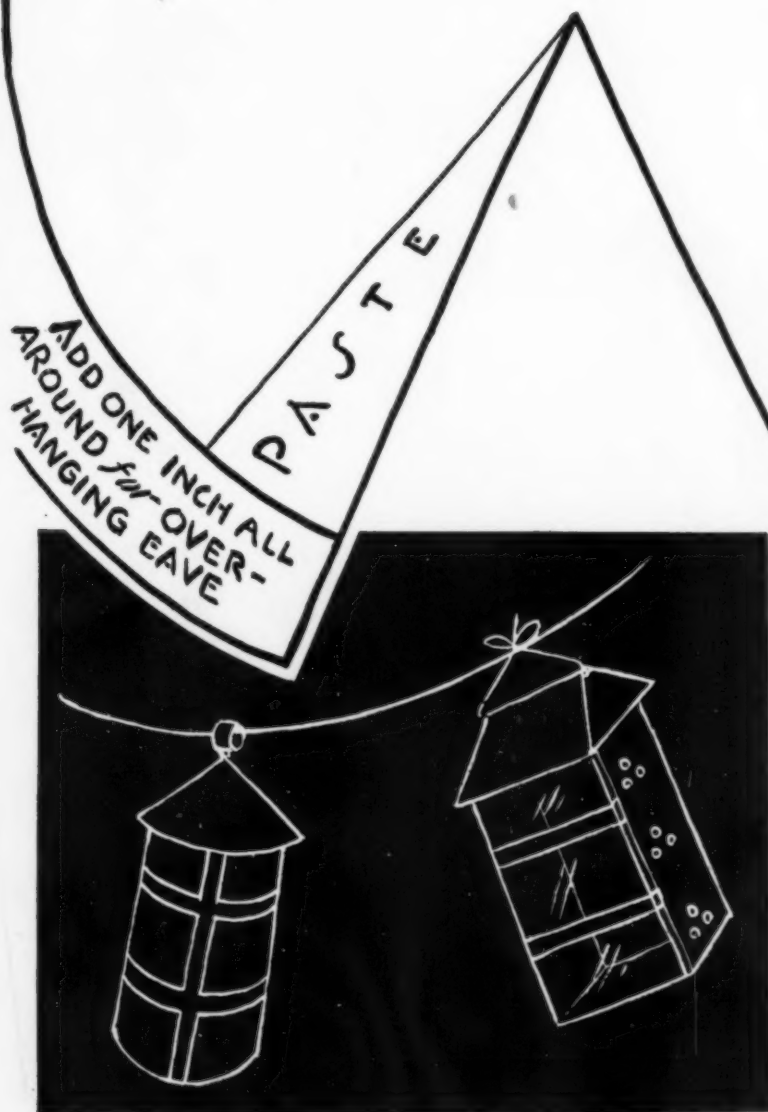
CHRISTMAS ELVES *to be CUT*
from DARK PAPER and PASTED
to COLORED CELLOPHANE or
 DIRECTLY *to WINDOW*

DIRECTLY TO WINDOW

ARCO
HAN

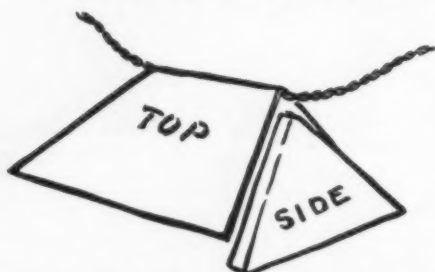
CHRISTMAS LANTERNS

TOP *to be* USED on 3 lb.
OATMEAL BOX LANTERN,
as DESCRIBED in "LANTERNS"
by ALICE S. BISHOP



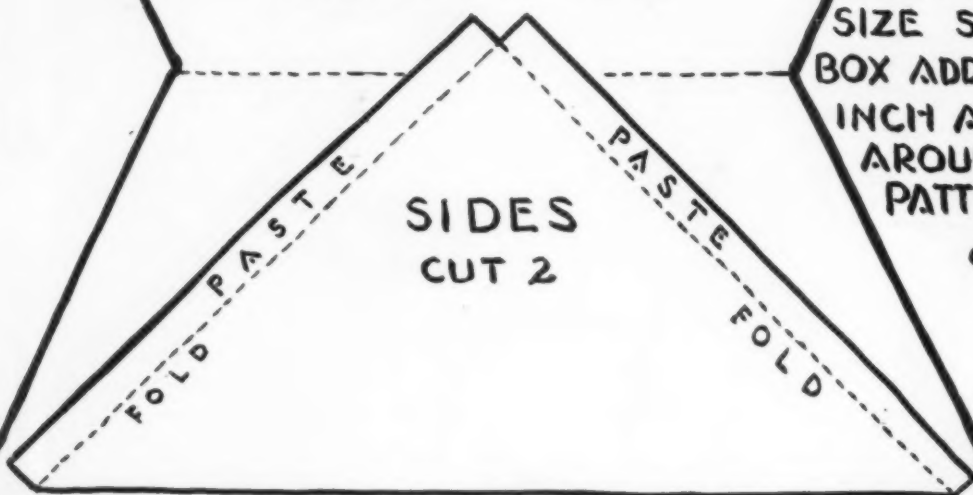
USE SHOE BOX
WITHOUT TOP

TOP for "SHOE BOX" LANTERN

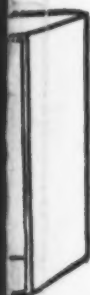


BEFORE PASTING SIDES, SLIP
STRING THROUGH

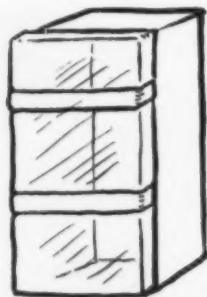
FOR LARGE
SIZE SHOE
BOX ADD ONE
INCH ALL
AROUND to
PATTERN



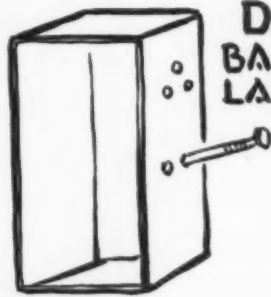
PASTE SIDES to TOP AS SHOWN ABOVE.



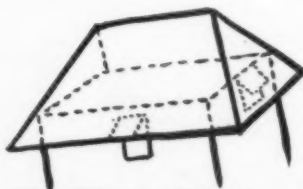
SHOE BOX
WITH TOP



PASTE CELLO-
PHANE and PAPER
BARS OVER OPEN
SIDE



DECORATE SIDES and
BACK by PUNCHING with
LARGE NAIL



FASTEN TOP with
STICKY TAPE on UNDER
SIDE



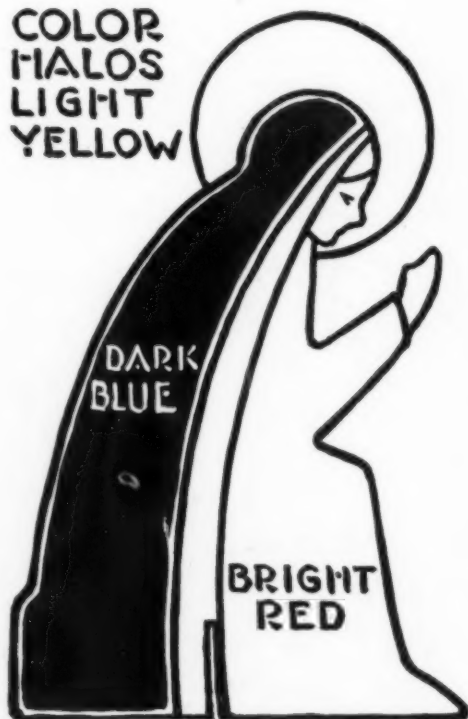
Insert
STRIP
to
STAND
figures



BLUE-
GREEN

HANDS and FACES
FLESH COLOR

COLOR
HALOS
LIGHT
YELLOW



DARK
BLUE

BRIGHT
RED

MAKE GROUPS
in CLAY
SOAP
WOOD
PAPER



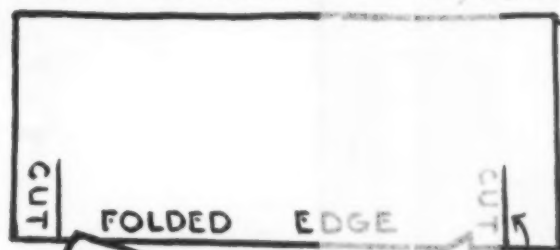
BRIGHT BLUE
for

ANGELS DRESSES
YELLOW HAIR

Vary color
as you wish



LAY BABE IN
MANGER



FOLDED EDGE



CUT 2
of
THESE

These
go
through
cut

PUT STRAW or
GRASS IN MANGER



A MANGER GROUP FROM EUROPE IN
Let this suggest manger groups in cardboard

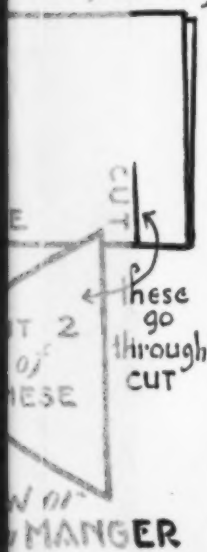
FIGURES for
MANGER
SCENE



FROM EUROPE IN WOOD
 or groups in cardboard

S for MANGER SCENE

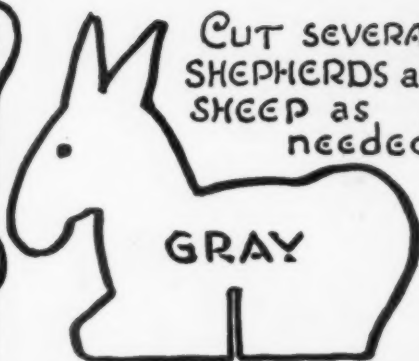
Vary color
 as you wish



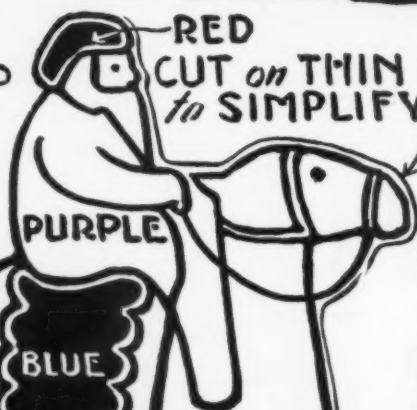
W of
 MANGER



CUT SEVERAL
 SHEPHERDS and
 SHEEP as
 needed



CUT 3 SHEP-
 HERDS



CUT on THIN LINE
 to SIMPLIFY



GROUP ANIMALS
 NEAR MANGER



Two
 STRIPS
 for
 animals



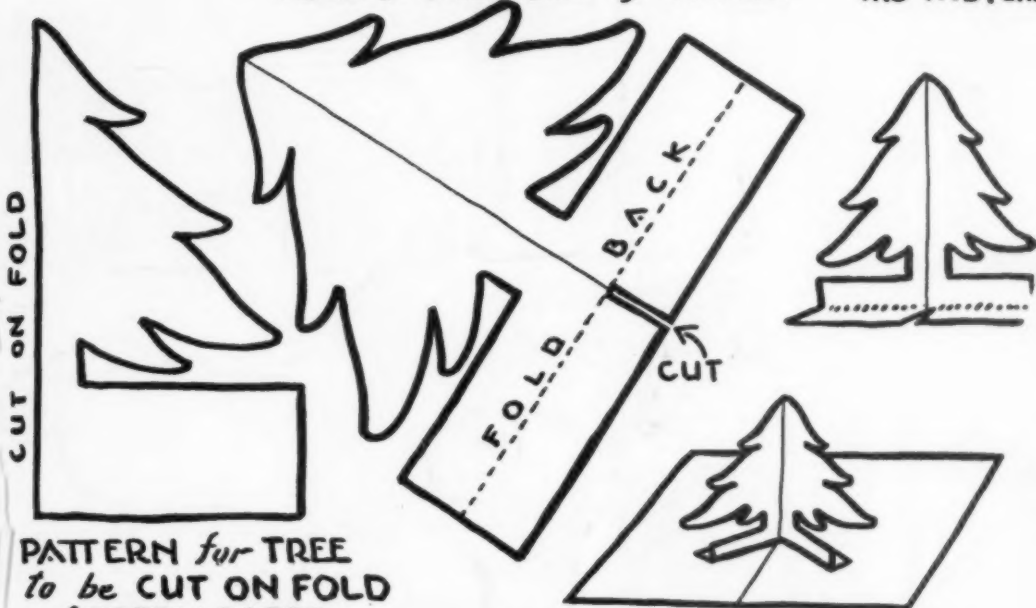
CUT 3 WISE
 MEN

2 SURPRISE CARDS



FOLD 5x7 in. PIECE of PAPER

DRAW PENCIL LINE AS INDICATED



PATTERN for TREE
To be CUT ON FOLD
of GREEN PAPER
(same size)

PUT PASTE ON FOLDED BACK
BASE and PASTE to PENCIL
LINE ON CARD



FOLD 4x3½ in. PAPER
FOLD BACK BASE of
FIGURES and PASTE
ALONG FOLD of CARD



AW PENCIL LINE
S INDICATED



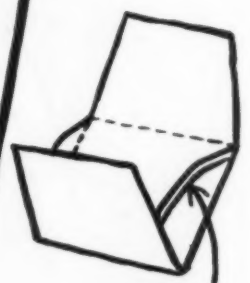
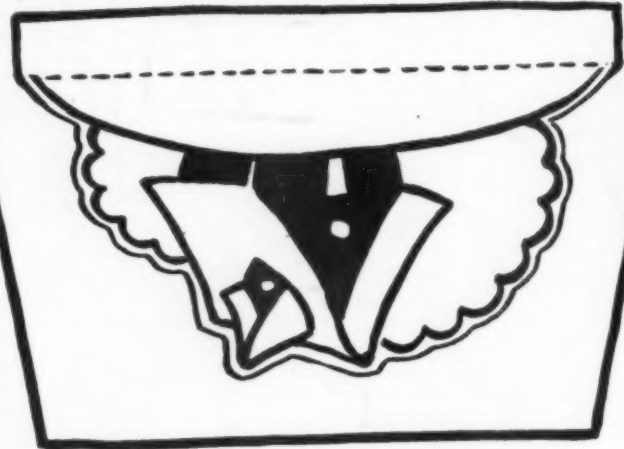
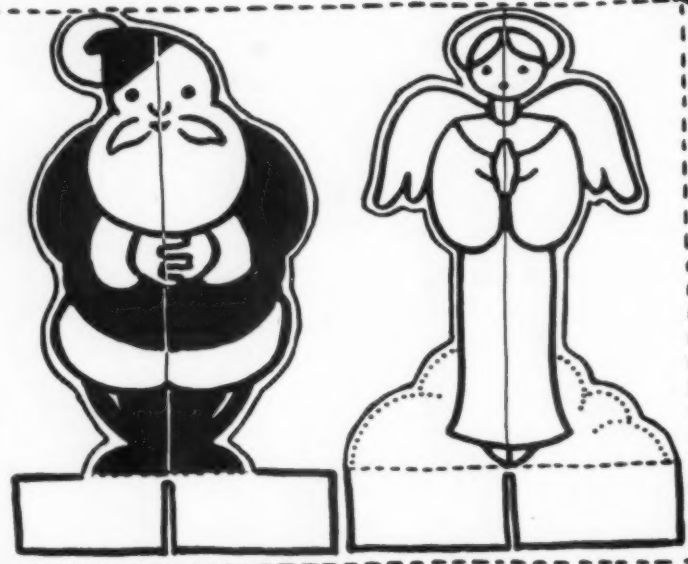
ACK
NCIL



PER
SE of
STE
of CARD



OTHER
IDEAS to
be USED IN
"SURPRISE
CARDS" ARE
SHOWN IN
ENVELOPE
PATTERN



PASTE

ENVELOPE PATTERN for
"SURPRISE CARDS"

THIS SHEET MAY BE REMOVED WITHOUT DISTURBING BINDING BY CUTTING ALONG THIS LINE OF TYPE

CHRISTMAS GIFT-WRA

HOW to PRINT THEM *with*



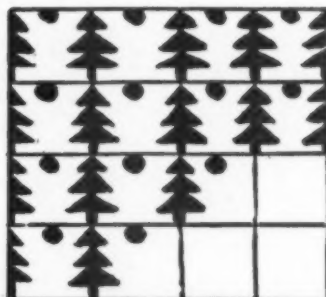
DRAW DESIGN
ON POTATO
with WRITING
INK *and* BRUSH



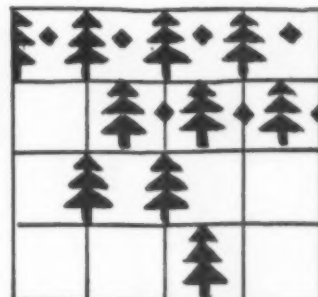
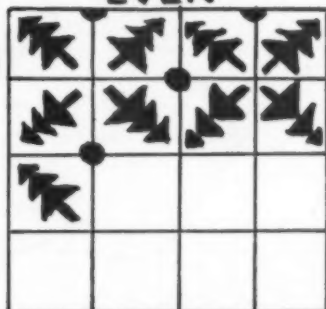
CUT *with* KNIFE,
CUTTING TOOL,
or STUB-END
of PEN POINT



PRESS ONTO
PAPER OVER
PAD of FELT
or BLOTTER



EVEN

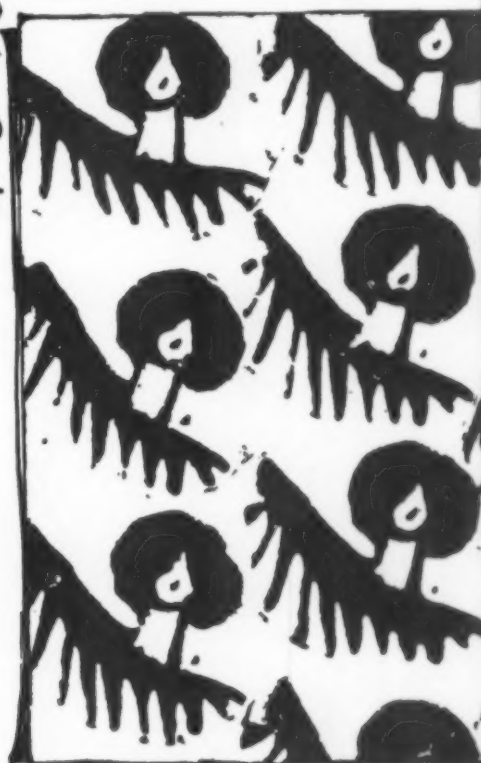


STAGGERED

LARGE SHEETS of
THIN PAPER are
BEST *for* GIFT-
WRAPPING PAPER.
FOLDS HELP TO
KEEP *the* ARRANGE-
MENTS EVEN




GROUPED
EITHER *the* DE-
SIGN or *the*
PART AROUND
the DESIGN
CAN be CUT
AWAY



SIMPLE DESIGNS *for* PRINTING

PORTIONS of PAPER

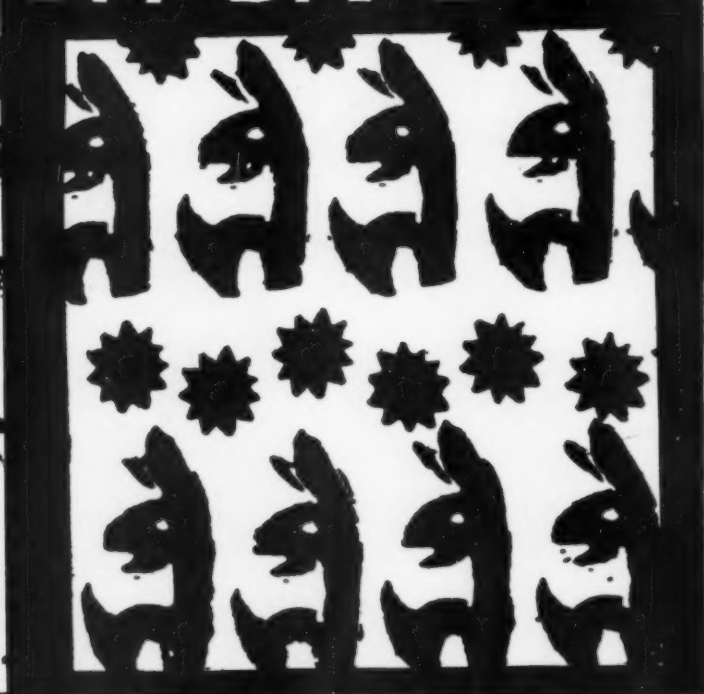
WRAPPING PAPERS

with POTATOES 



DIFFERENT
ARRANGE-
MENTS of
the SAME
MOTIF MAY
be MADE

RED
SHEETS of
ER are
GIFT-
G PAPER.
ELP TO
ARRANGE-
VEN



S of PAPER PRINTED with POTATOES

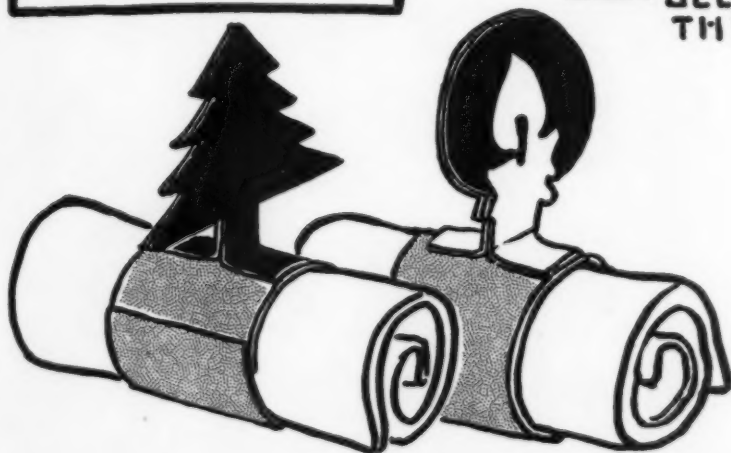


FOR THE CHRISTMAS

PATTERN *for*
NAPKIN
RING
TO BE MADE
from
CONSTRUCTION
PAPER

CUT 2 *of* EACH
ORNAMENT *and*
PASTE TOGETHER
AS FAR AS
INDICATED

FOLD BACK UN-
PASTED ENDS *and*
PASTE TO RING

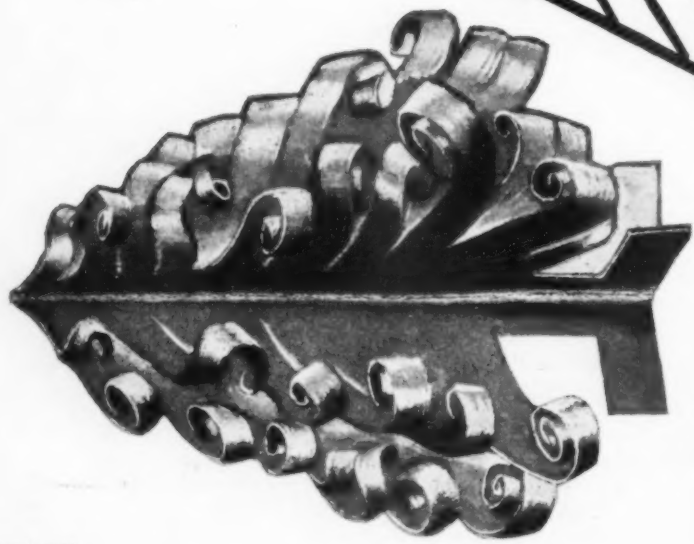
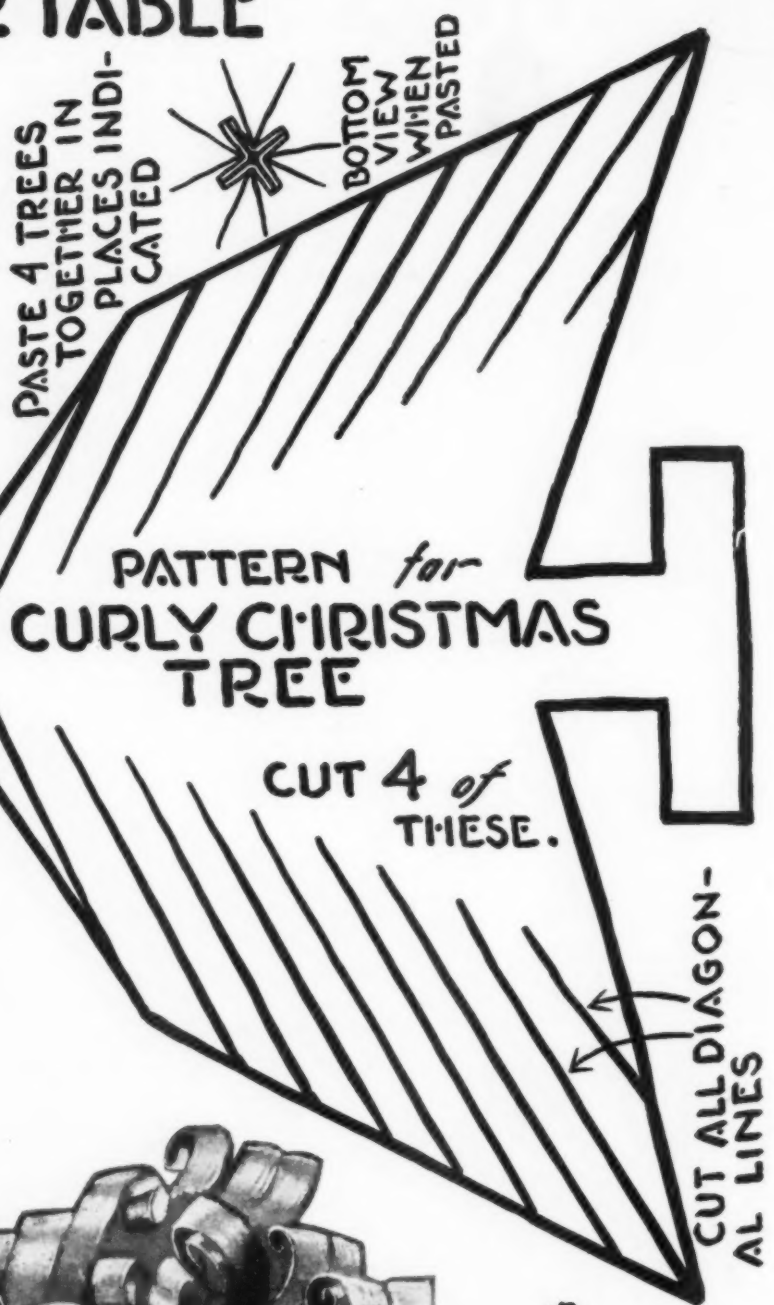


SLIT & GO OVER GLASS
PLACE CA
to FIT O
GLASSE

CHRISTMAS DINNER TABLE



SLIT for PLACE CARDS to FIT ON GLASSES



CURL ALL ENDS by PULLING AGAINST SCISSORS . . . EDGE

THIS SHEET MAY BE REMOVED WITHOUT DISTURBING BINDING BY CUTTING ALONG THIS LINE OF TYPE

A SMALL CHRIST- MAS TREE

for
TABLE or ROOM
DECORATION



CUT *from*
HEAVY PAPER
CUT OUT DECO-
RATIONS
PAINT GREEN or SILVER

WHE
THE LI
TIONS



SEW CONE TOGETHER
WITH HEAVY
THREAD



INSERT CONE *of*
COLORED CELLOPHANE

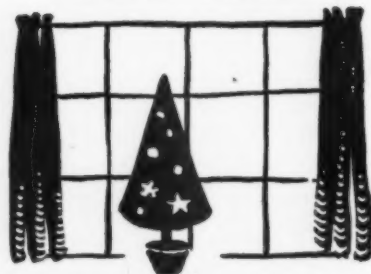


FILL SMALL JAR,
CAN, *or* BOX WITH
PLASTER-*of*-PARIS,
CLAY, *or* PARAFIN



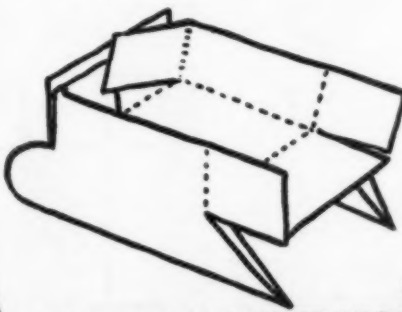
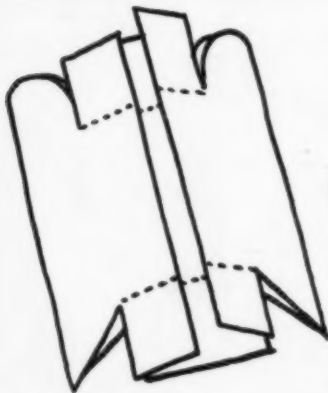
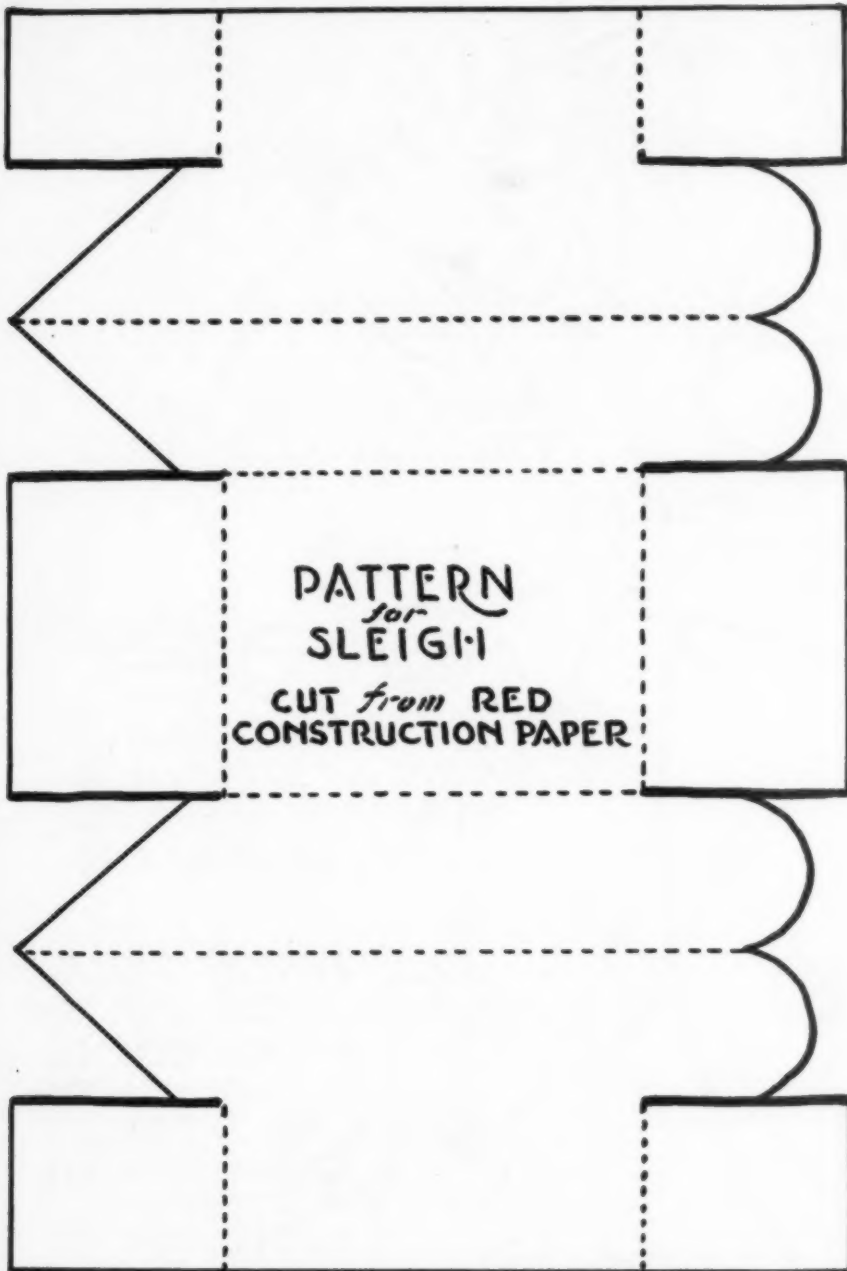
INSERT PIECE
of CURTAIN ROD
or DOWELLING
and ALLOW MIX-
TURE *to* DRY,
HOLDING IT IN
AN UPRIGHT
POSITION

PLACE THE CONE OVER
THE ROD



WHEN PLACED AGAINST
THE LIGHT THE DECORA-
TIONS "LIGHT UP"

AC

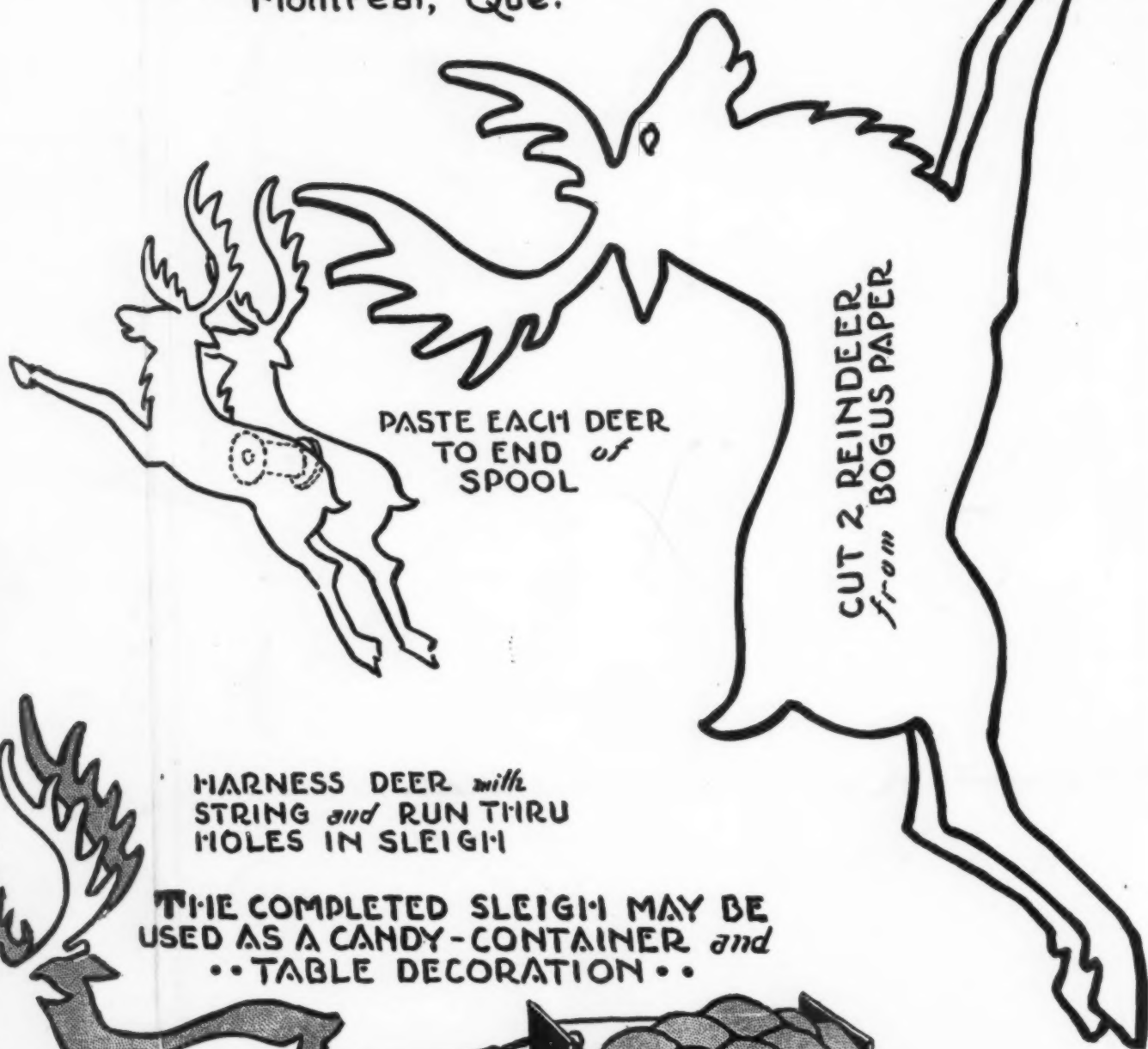


FOLD AS ILLUSTRATED
and PASTE END TABS



A CHRISTMAS PROJECT *by*

SHULAMIS S. BORODENSKY
Teacher of Grade II, Bancroft School,
Montreal, Qué.

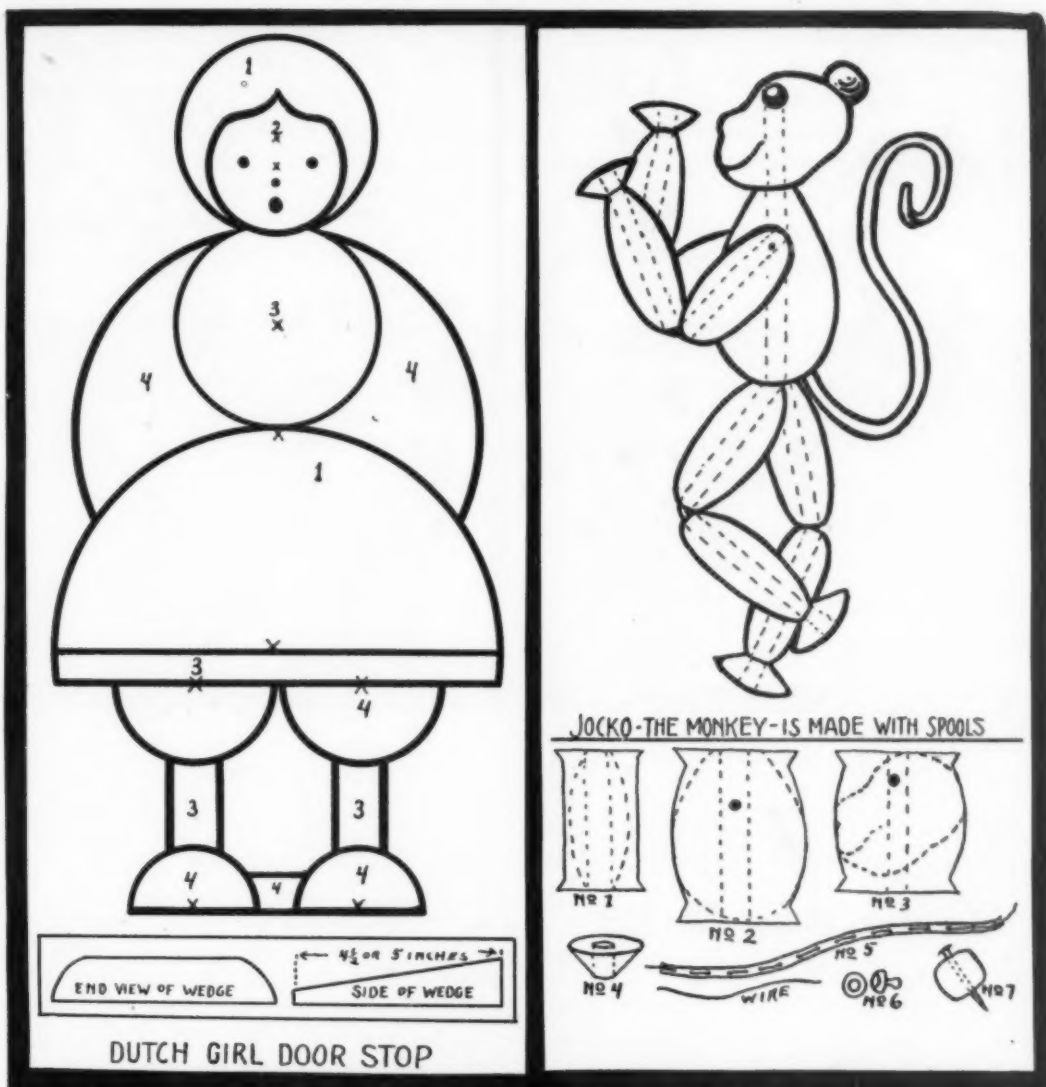


PASTE EACH DEER
TO END *of*
SPOOL

HARNESS DEER *with*
STRING *and* RUN THRU
HOLES IN SLEIGH

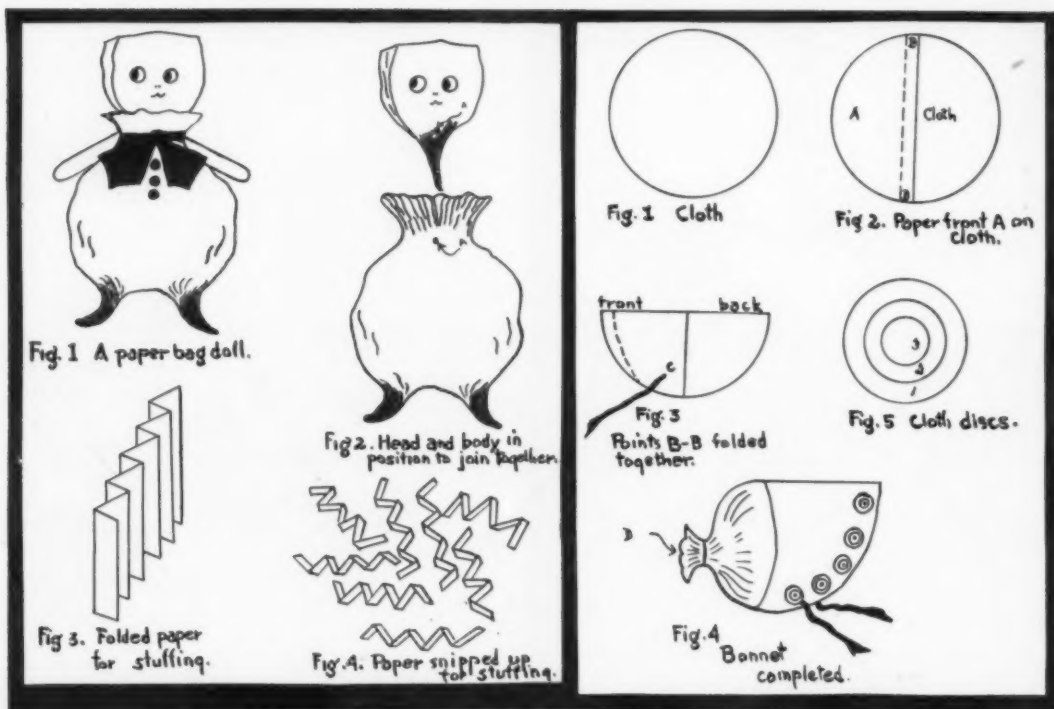
THE COMPLETED SLEIGH MAY BE
USED AS A CANDY-CONTAINER *and*
•• TABLE DECORATION ••





DUTCH GIRL DOORSTOP
X'S SHOW POSITION OF COMPASS NEEDLE. COLOR CHART READS: 1, ORANGE; 2, PINK TINT; 3, BLUE; 4, YELLOW. USE HEAVY BLACK MARKINGS. PAINT WEDGE YELLOW. FINISH WITH SHELLAC OR LIQUID WAX.

JOCKO, THE MONKEY
THE DOTTED LINES SHOW THE WAY TO WHITTLE OUT THE MONKEY. USE HEAVY RUBBER BANDS TO JOIN PARTS. THE TAIL IS OF RUBBER. SHOE BUTTON EYES. PAINT IN GAY COLORS. EDITH M. JEWELL, GRIDLEY, CALIFORNIA



DIRECTIONS FOR MAKING PAPER BAG DOLLS. BERTHA M. KAHL, ART TEACHER, WALLINGFORD, CONNECTICUT

Paper Bag Dolls

BERTHA M. KAHL, *Art Teacher*

Whittlesey Avenue School, Wallingford, Connecticut

VERY attractive dolls can be made with store bags. Paper store bags come in many sizes. Select a large one for the body and a small one for the head. For example, bags size 1 and 5 will make a medium-sized doll. On the small bag draw the features. They can be simple or very elaborate.

Stuffing: Fold a piece of newspaper, six inches by four would be a convenient size, in folds about an inch wide as in Fig. 3. Press the folds together and with the scissors snip it up very fine as in Fig. 4. This is excellent stuffing as it is springy and will not require very much for filling. It is

not necessary to pack it down hard in order to stuff the bags out plump.

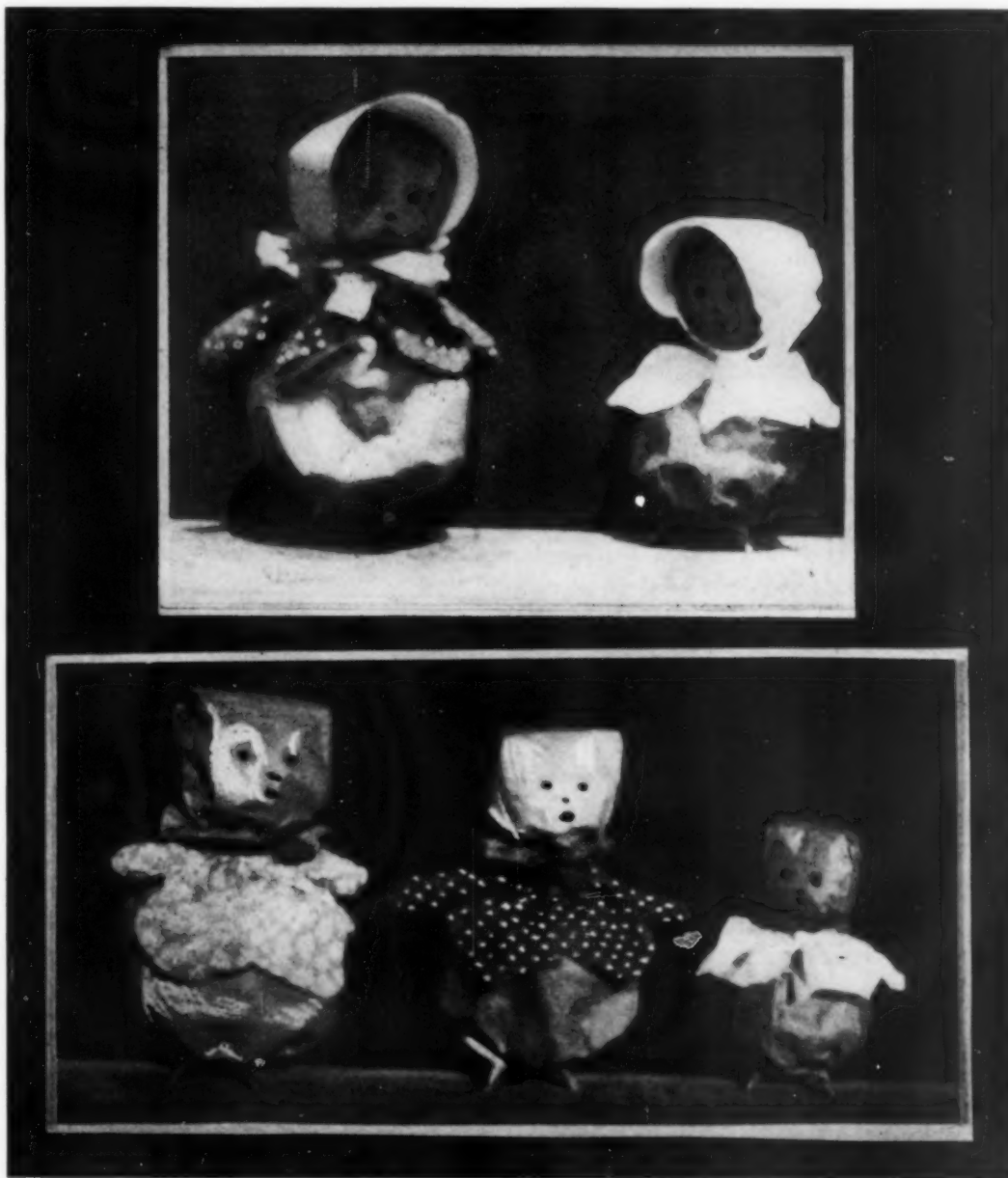
Feet: Make the feet before stuffing the body. To shape the feet, open out the bag wide at the bottom. With the fingers crush and gather the corner together, gradually drawing it toward the middle of the bottom edge of the bag. Twist and turn about an inch, around and around until the corner is drawn down to a point. The fingers could be moistened slightly with water or a very thin wall paper flour paste. It will soften the paper around the corner and make it pliable and when dry they will hold their twisted shape.

Joining together: When the head and body are stuffed, join the two together by setting the head down in the top of the body as in Fig. 2. Gather the top ruff of the body up around the neck of the head. Hold them together firmly and stick a darning needle threaded with string through the top of the

body and head at points A. Remove the needle and wind the string round and round the neck and tie.

Arms and Scarf: The arms and scarf are made of a bright and cheerful print in calico. The arms are very simple and easy to make. Cut them out from a pattern shaped like the arms as in Fig. 1. The size will depend on the

size of the doll. Sew on the wrong side and turn them inside out and fill with the paper stuffing. They are sewed to the scarf which is wound around the neck twice and tied in a double tie knot with two ends about three inches long. The scarf can be cut on the straight or bias of the cloth, about three inches wide.



PAPER BAG DOLLS MADE BY STUDENTS OF BERTHA M. KAHL,
WHITTLESEY AVENUE SCHOOL, WALLINGFORD, CONNECTICUT

HOW TO MAKE THE BONNET

Plain colored cambric is a good material to use for the bonnet. To make a paper pattern that will fit the various head sizes of the dolls cut a circle of paper that will fit down over the head as far as the position of the ears. Cut out the cloth as in Fig. 1. For the front of the bonnet use a heavy-weight paper or a school art paper. For the pattern of the front use half the bonnet pattern. Place the paper front on the cloth, hold with clips, pins, or a little white paste as in Fig. 2, A. Fold, bringing points B together, with paper front on the inside without creasing. Place and sew the bonnet strings to the bonnet as in Fig. 3, C. To shape the back, place the bonnet on the doll's head and gather it down and shape to the head as in Fig. 4, D. It can be held with a rubber band, or tied with a string of cambric.

Then spread out the ruff as in Fig. 4, D.

If the front is too wide it can be cut down smaller by cutting through paper and cloth as in Fig. 3, dotted line. If the back is not large enough shorten the paper front as in Fig. 2, dotted line. This will give more room to the head if needed and will also make the ruff larger.

Decorate the front with small discs of cloth in contrasting colors as in Fig. 5. Designs made with wax crayons could be used for decorating also. These bonnets can be made for children and grown-ups. They are very attractive and interesting when used for plays, featuring special day programs, parties, etc. If they are made in large numbers crepe paper can be used.

By skillfully salvaging waste materials at hand the dolls and bonnets can be made without money expenditure.

A Christmas Window Transparency

ALICE STOWELL BISHOP

Supervisor of Art

New London, Connecticut

CARRIED OUT BY MRS. FLORENCE HYDE,
TEACHER OF GRADE ONE,
WINTHROP SCHOOL

WHEN the supervisor went into a first grade room, the lovely Christmas decorations in the windows gave so much pleasure that, of course, it was necessary to know all about them at once and to ask that one might be saved for SCHOOL ARTS.

Deep blue cellophane was used in pieces

about 12 by 17 inches. On these the children pasted houses cut free-hand from rather thin paper. Tonal paper is a good weight.

Snow on the roof was easily made by placing the house patterns on a piece of white paper and cutting to fit the roof tops, to represent a heavy fall of snow.

Trees were cut from green paper. Ground snow was made of thin white paper (news-print) which allowed the blue cellophane to show through a bit. This ground wrinkled quite a little but made the decoration more interesting as it gave the appearance of shadows on the snow.

Gilt stars, which come in boxes all ready for use, were scattered over the sky—the whole pasted into two paper frames—one for each side, so that the cellophane edge would be between them, and the decoration would have a finished look from the outside as well as in the room. The frame was then pasted onto the window pane. This method has one fault. It was difficult to make the frame adhere to the smooth glass, as the heat from



THIS COLORED PAPER AND CELLOPHANE TRANSPARENCY WAS MADE IN THE FIRST GRADE OF THE WINTHROP SCHOOL, NEW LONDON, CONNECTICUT. MRS. FLORENCE HYDE, TEACHER.
ALICE S. BISHOP, SUPERVISOR OF ART

the radiators dried the paste and the transparency insisted upon dropping off at intervals. We discussed the situation and decided that it might be better another year to make the frames of heavier material—gray news-board perhaps, or black construction paper, binding the two pieces on the outer edges for extra firmness, punching holes in the top,

and hanging it instead of pasting. This would involve a greater amount of work and doubtless be more suitable for older grades. Probably someone can invent a better plan and perhaps all windows won't have radiators under them. Anyway we felt the work was so attractive that it would be worth while to experiment a little.

Something New for the Christmas Tree

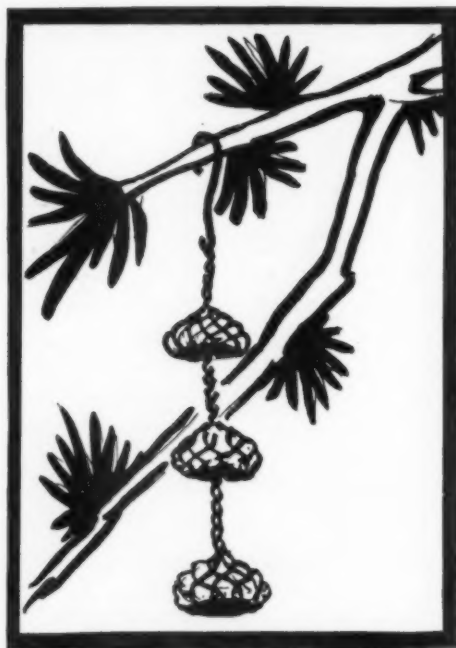
SISTER M. CLARICE O.S.B.

Teacher of Arts and Crafts

*St. Gertrude's School of Arts and Crafts,
Washington, District of Columbia*

WHEN the acorns begin to fall in October, the interest and curiosity of the children may be aroused by having them gather in a good supply of the outer shells that have fallen away from the acorns and treating these in the following manner. Take any bright colored enamel or paint, some gilt, a few yards of strong cord and a small quantity of fine wire. Then tell the children that the class is going to make pretty ornaments to hang on the Christmas tree.

The shells are painted the desired color, and when the paint is dry, are treated here and there with gilt. After this a hole large enough for the cord to go through is made through the top of each. For the cord, our class took pieces of three and twisted them to the size desired. Before inserting it into the shell, we made a knot about one inch from the top. Then, threading a large-eye needle,



A NEW CHRISTMAS TREE DECORATION

the smallest shell was strung on the cord and another knot made close to the inner top of the shell, holding it in place. This was repeated until three shells, each one a little larger than the one above it, had been strung. The completed ornament is somewhat similar to a tiny Chinese dinner bell.

A great number of these little ornaments can be made at the outlay of a few pennies, and yet they form a very colorful and durable decoration for a Christmas tree.

School Arts, November 1935



RAG DOLLS CONSTRUCTED FROM ORIGINAL PATTERNS. FOURTH GRADE PUPILS, COLUMBIAN SCHOOL, INDEPENDENCE, MISSOURI. DOROTHY CHOPLIN, TEACHER; NELL E. SAMPSON, SUPERVISOR

Rag Dolls for Christmas Gifts

NELL E. SAMPSON

Director of Art Education

Independence, Missouri

LAST year our fourth grade made rag dolls for Christmas gifts for the younger brothers and sisters at home. The children brought new materials suitable for doll clothes, felt hats to be cut into doll hats, and kapok and cotton for stuffing the dolls. Some brought more than they needed so every child was supplied. The children were given paper and crayons, after the materials were assembled, and were asked to draw a doll such as they wished to make. Some

made characters from stories, some imaginary ones, and some Chinamen and negroes. When our patterns were finished, we doubled the material for the dress and cut both back and front together. We did the same for all the other parts, cutting two circles for the head, one for the front, one for the back. Buttons were sewed on for eyes, and the other features made with crayons. To the front of the dress were sewed collar, cuffs, pockets, hands, and the toes of the shoes. Most of the dolls sat down so that only the tips of their shoes showed on the dress. This was much easier for the children to do than to make separate legs and feet. To put the dolls together, all front pieces were sewed together, then all back pieces. Back and front were then sewed together, wrong side out. An opening was left in the side to insert the stuffing. The doll was then turned right side out, pressed, and stuffed. Many made hats and tacked them securely on the finished doll.



Mural Paintings for a Christmas Play

EDITH H. DAILY

Brooklyn Friends School, Brooklyn, New York

THE spirit of Christmas was abroad in the school. Snatches of carols floated down from the music room: "O Little Town of Bethlehem," "Silent Night," and many others dear to the heart at this time of year.

Everyone knew that the lower school was busy with preparations for the annual presentation of the "Story of the First Christmas" accompanied by the Candle Light Service. There were to be three scenes: first, the shepherds, then the Christ Child in the manger, and at the last the wise men with their gifts. Costumes were under way, rehearsals were going on, and shop and art classes were lending a hand.

Junior high school students, with memories of their part in these activities during other years, were watching it all with much interest, and quite unexpectedly they were called upon to co-operate. The stage needed to be framed on either side by two long decorative panels at least ten feet high. We asked for help, several students volunteered, and work was begun.

It was decided that two guardian angels would be most appropriate. But who had ever seen an angel? Of course, it has wings, but just where do they grow, and does an angel float on a cloud or just tread on air without the aid of clouds? Many such questions arose, so that inevitably we were obliged to look up some old Italian prints to find some of Fra Angelico's saints and heavenly beings and to acquaint ourselves with the colors which might be suitable for the state of being an angel.

There was not much time now before the Christmas play so that it was decided by a unanimous vote that one person should



undertake the sketches and direct the others who were to help with the painting. The work proceeded rapidly, the angels actually taking form before our very eyes within an hour or so. One was depicted playing a musical instrument and the other was accompanied by a Cherubim. The colors used were a deep heavenly blue, gold, and an intense, clear light red. As the paint dripped in one place over an angel's head it was thought best to change it into a small cross, ingenuity being ever the mother of invention.



Imitation Stained Glass

JEANNE E. KANTOR, *Art Teacher*

Springfield, Massachusetts

AS A problem in the appreciation of the crafts of the middle ages, as well as a correlation with junior high school social studies in the history of the cathedrals, I have worked out an unusual and effective project. The original idea is not mine, but experimenting with classes has resulted in improving and perfecting a worth-while unit.

The students study stained glass windows, how they are made, their colors, the subjects used, their purposes, and so on. Then, they work out their sketches. The best ones are chosen, naturally, to be enlarged upon the windows.

Somewhere in the art studio there is a window that is not necessary for air or light, perhaps facing a wall, or to one side, leading to a hall, or to another room. Even closet windows, a window in the assembly hall or in the corridor might be used.

The preliminary sketch on the window is done with a brush and a bon ami powder mixture, that is, powder mixed with water to a creamy consistency. If the proportion of the window has to be changed, black paper is used to block out the unnecessary part. After the sketch has been approved, the student proceeds to go over the white lines with black tempera paint in a thick stroke to imitate the leading of stained glass.

Meanwhile other students have been grinding colors, which in itself is a "throw-back" to the grinding of colors in the middle ages. However, this is a much simpler process. In boxes of colored chalks there are many small pieces too awkward to use. These are sorted out according to color, ground up and put into jars that some of the youngsters are only too happy to bring from home.

The time arrived for the Christmas festivities and the lower school play. The assembled visitors watched as the children came, two by two, with their lighted candles to sit before the stage. The two very tall guardian angels looked down on either side with their gay colors and celestial bearing. As the voices rose in the singing of the carols to accompany the "Story of the First Christmas," we were grateful to those junior high students who had co-operated so successfully with our program.

Then, water and bon ami are added and the whole stirred to a tempera thinness. Perhaps other powders than bon ami may be used.

The stained glass craftsman puts the proper colors within their black boundaries, and lo, there emerges an imitation stained glass window. The mixtures drying on the glass gives the window a strange texture, almost like the rough, uneven quality of real stained glass, because the paints dry in a rough brush-like way. The effect is startling, and especially if it is done on a window within the building so that an electric light can shine through. The side which has not

been worked on has a more beautiful quality.

At Christmas time we did all the windows of the studio, and at night while cleaning and sweeping, the janitor had the lights shining through to the street, much to the pleasure of the neighbors and passers-by. And grandest of all, no one need grumble about washing the pictures off. It is simple. First, a wet sponge, then a damp cloth, and the window glistens like new.

Not only is this appropriate for stained glass window study, but can be used for seasonal pictures at Easter time, Thanksgiving, etc., not only for its own charm, but if the supply of paper and colors are low.

Three Different Christmas Cards

EDITH M. JEWELL
Gridley, California

THESE cards stand up when set up and obligingly open out flat for mailing. When carefully made they are beautiful, for they possess atmosphere, and their many possibilities make them a fascinating problem.

Card number one has a door to open. Pull the latch and peek at the interior, shown in 1-A. The little figurines were sketched from the Nativity Set shown in a December issue of SCHOOL ARTS. This card has two leaves. One forms the background, and the other is a narrow strip with the figurines upon it.

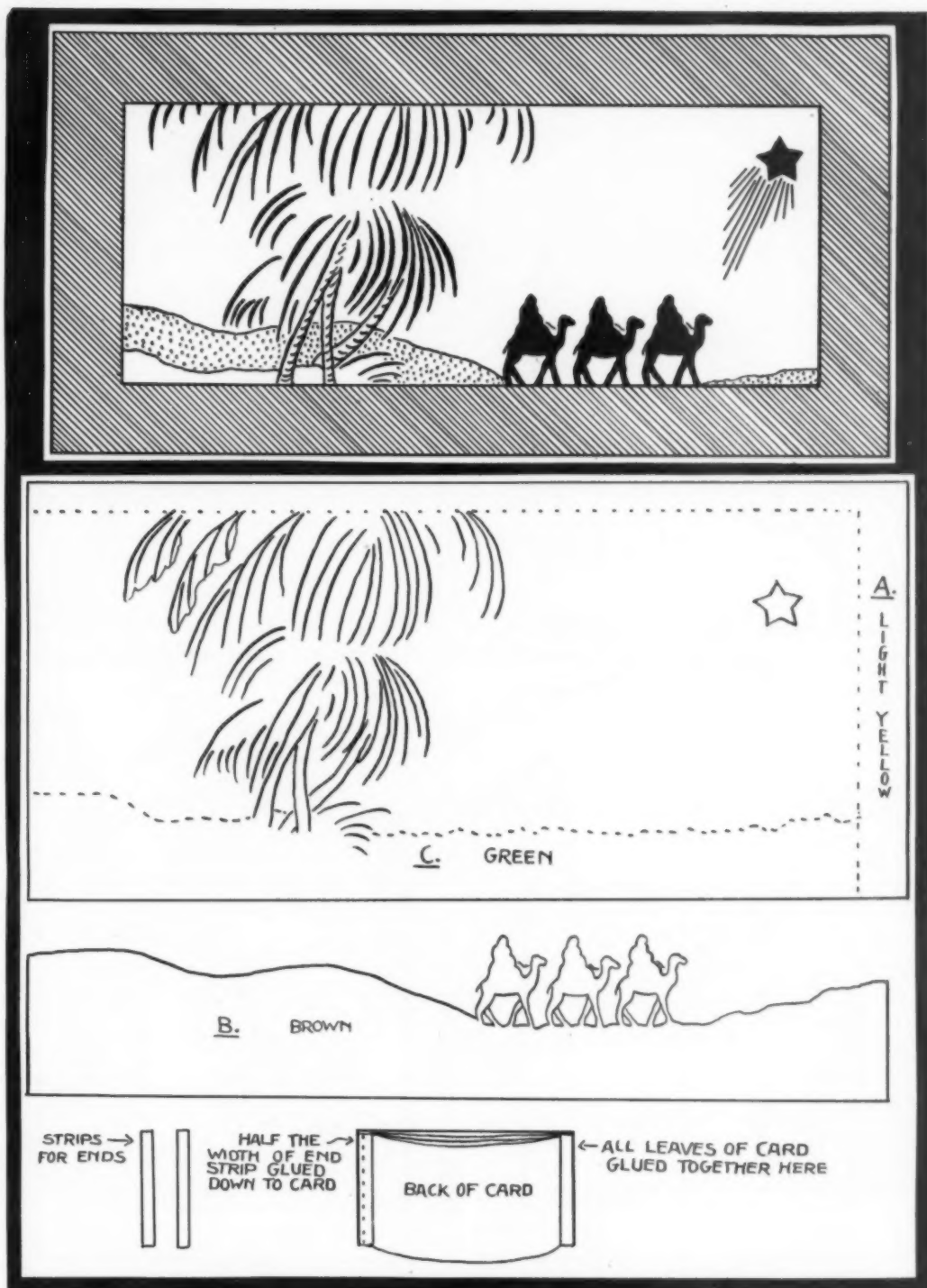
Number two is an "Open the Window Card." It has three leaves—background, snow-covered house and trees, and the narrow strip of snow with the reindeer mounted upon it.

The card with the Three Wise Men has a cardboard frame and three leaves. The background leaf is always the same width or height of the card as it stands upright. Each leaf is cut one-fourth of an inch wider than the leaf just in front of it, so the card circles out as shown in the small back view. Leaf B, with the camels on it, is the shortest. Leaf C, which is superimposed upon leaf A by dotted lines, is one-fourth of an inch longer than B. Leaf A has the star pasted upon it, and is one-fourth of an inch longer than C.

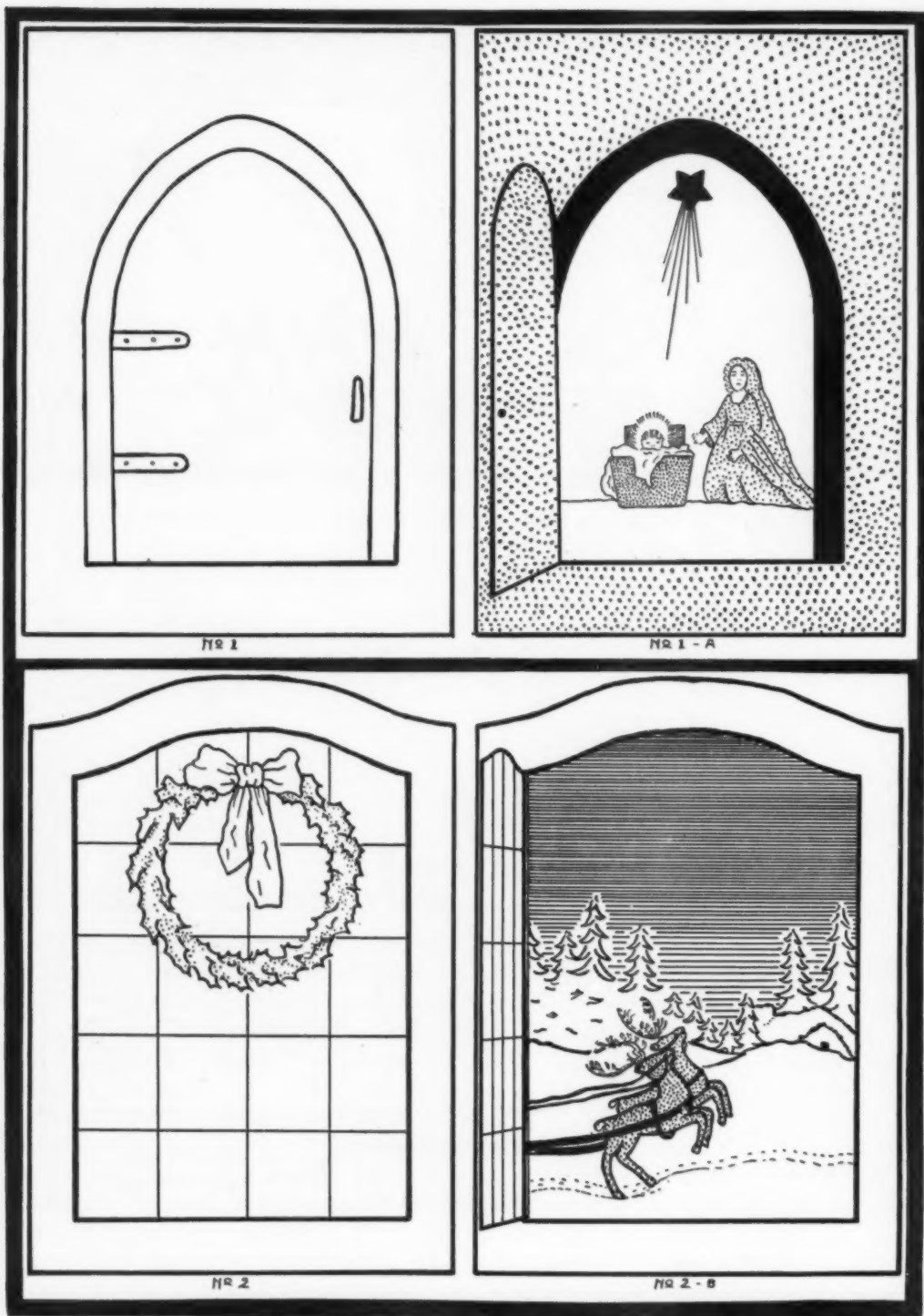
The leaves of the card are fastened evenly and securely to one edge. The other end of the leaves are left loose and run under the narrow strip on the edge of card when set up.

Once started, there are dozens of ideas forthcoming for making these versatile cards.

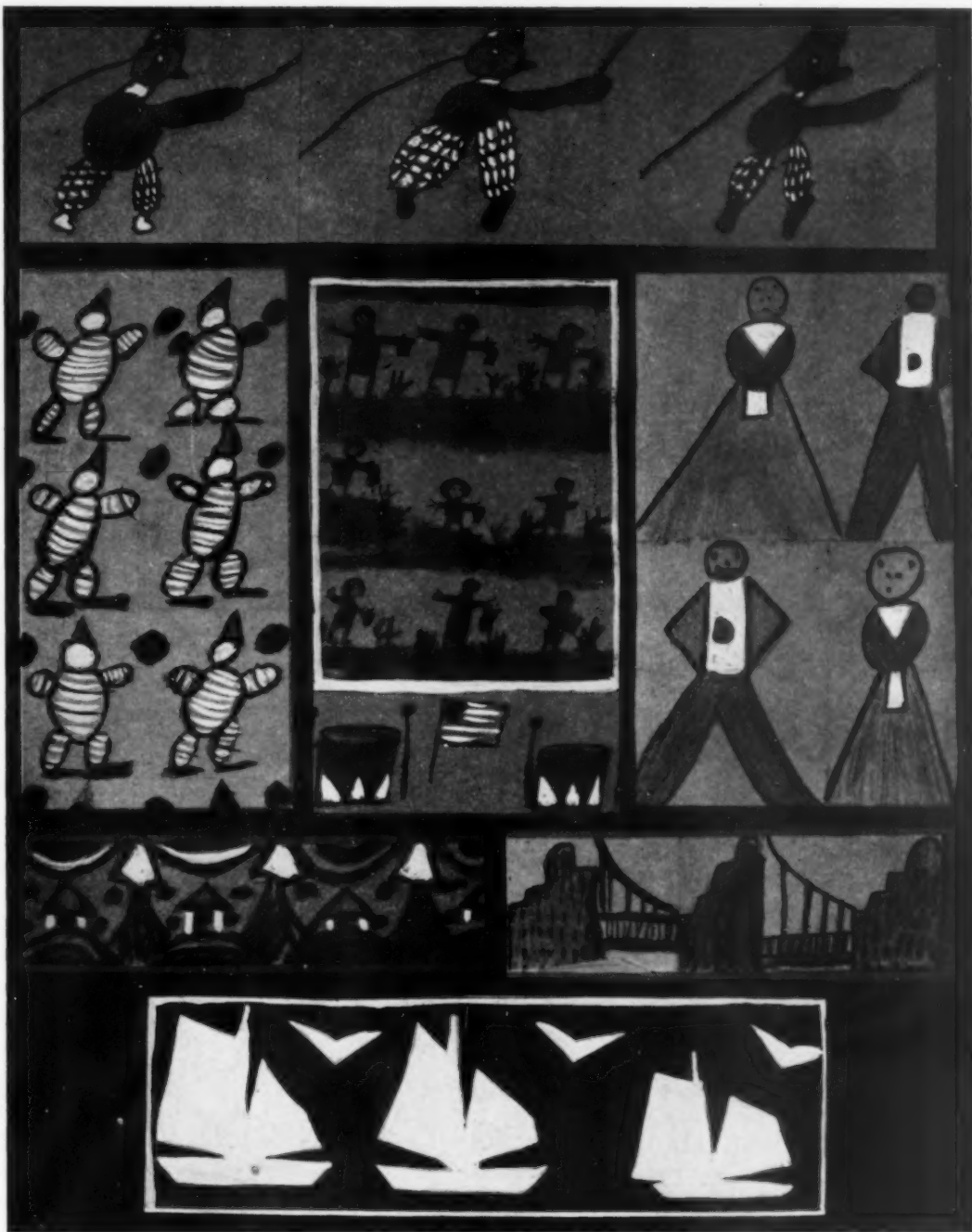




DIRECTIONS FOR AN UNUSUAL CARD. THE ACCOMPANYING ARTICLE BY EDITH M. JEWELL GIVES FURTHER EXPLANATION



TWO MORE INTERESTING CARDS BY EDITH M. JEWELL, GRIDLEY, CALIFORNIA



DESIGNS FOR APPLICATION TO HOLIDAY CARDS AND GIFTS WERE DERIVED FROM STORY MOTIFS. BY SECOND GRADE STUDENTS OF THE NEW YORK CITY SCHOOLS. EDITH L. NICHOLS, DIRECTOR OF ART



CHRISTMAS CRIB MADE BY STUDENTS OF GENEVIEVE DORNEY
EASTERN STATE TEACHERS COLLEGE, MADISON, SOUTH DAKOTA



SANDPAPER CUT INTO POST CARD SIZES, ONE FOR EACH PUPIL IN THE SIXTH GRADE CLASS WAS
USED FOR CHRISTMAS CARDS. THE SUBJECTS DONE IN CRAYON PRODUCED AN OUT-OF-THE-
ORDINARY ART LESSON. THIS ENTHUSIASTIC HOLIDAY PROJECT WAS USED BY AGNES CHOATE
WONSON, OF ESSEX, MASSACHUSETTS



ART BOOKS

BLOCK PRINTING WITH LINOLEUM, by Henry Frankenfield. C. Howard Hunt Pen Co., Camden, New Jersey. Price, 25 cents.

This small paper-bound book should be used as a guide and reference for early problems which arise in print making. The student will find in it the fundamental processes of Printing, Engraving and Design. These fundamental processes are developed to such an extent that from these the more involved operations may be formulated.

The book contains numerous illustrations of work by students, illustrations depicting methods, and some lettering charts showing appropriate lettering that can be easily cut in linoleum. A splendid book for the amateur who wishes to design and cut his own Christmas cards. 44 pages. Size, 6 by 8¾ inches.

HOME CRAFTSMANSHIP, by Emanuele Stieri. Whittlesey House, N. Y. Price, \$2.50.

A 346-page book that will be a veritable "treasure chest" for those interested in woodwork and metal work. It provides all the necessary information about materials, tools and methods of work in the home workshop. If you wish to fix up a workshop you will find a chapter on just how to arrange it most conveniently. Then there are well illustrated chapters on the choice of different kinds of woods; veneers; the use of hand and motor driven tools; gluing; joints and how to make them; metals and metal-working; soldering. Also gives detailed directions for making all kinds of useful furniture, various metal

lamps, a wrought iron fire screen, a copper candelabrum, etc. Full diagrams and working drawings are provided, with detailed instructions how to assemble and finish. The author aims to give the reader all the information he needs to become an efficient craftsman. Size, 6¼ by 9¼ inches.

HOW TO DRAW WITH PEN, BRUSH AND INK. Bridgman Publishers, Inc. Price, \$1.00.

This book contains an interesting collection of work by students. Every possible technique is illustrated, and the student who feels that his work is "in a rut" will find inspiration in looking through the collection of prize winning drawings.

In this wide variety of assembled material the beginning art student and teacher will find help, and there are also tricks and tips for the advanced artist. The book contains 17 chapters and over 100 drawings by Arthur L. Guptill, who has written many fine books on the subject of pen and ink. The book contains 64 pages, and is 5½ by 9 inches in size.

THE BOOK OF ONE HUNDRED FIGURE DRAWINGS, by Bridgman. Bridgman Publishers, Inc. Price, \$2.00.

The purpose of this 96-page book is to show graphically, the exhibits of the finest work done in Life Classes by students in the ranking Art Schools in this country. One hundred and ten of these drawings are reproduced. It is in reality a handbook of figure drawing, definitely illustrating the

varied styles, techniques and artistic expression of the human figure. The drawings themselves show that there has been a decided change of viewpoint regarding the drawing of the human figure. Students have broken away from the old formulas and rules. Size, $7\frac{1}{4}$ by $10\frac{1}{4}$ inches.

FEMALE FORM, by Ben Pinchot. Bridgman Publishers, Inc. Price, \$2.50.

This book by Ben Pinchot, dedicated to the beginning art student who must learn to draw from the model, contains analytical drawings by George B. Bridgman. The co-authorship of this volume has made possible a combination of beautifully posed and well lighted photographs of the model, together with masterful analytical sketches. The book contains 33 pages and is 7 by 10 inches in size.

EVERYDAY ART AT SCHOOL AND HOME, by D.D. Sawyer. B.T. Batsford, Ltd., London. Price, \$4.50.

This book has been compiled for the use of teachers who are responsible for general subjects, parents, and those who study education from a broad point of view. It is based throughout on the results of modern child psychology, and is designed entirely for children and beginners, and those who educate them.

The book contains over 240 pages and is profusely illustrated, partly in color. Size, 6 by 9 inches.

TIN-CRAFT AS A HOBBY, by Enid Bell. Harper & Bros., New York. Price, \$2.00.

Tin-Craft is one of the most fascinating and inexpensive handicrafts. Those who have seen the attractive tin work done in Mexico will be especially eager to try it for themselves.

The author shows with diagrams, designs and pictures, just how to proceed from step to step and how to get results which are both useful and decorative.

The book contains over 100 pages and is profusely illustrated with diagrams and photographs of original work. Size, 6 by $8\frac{3}{4}$ inches.

COLOR SKETCHING IN CHALK by Donald Maxwell. Pitman Publishing Corp., New York. Price, \$3.00.

The author of this book shows how delightful results may be obtained through this simple medium. The methods are described in a comprehensive manner, and the subject of color is especially well treated throughout the book. The book contains 80 pages and many illustrations, most of which are in full color. Size, 7 by 9 inches.

THE THEORY AND PRACTICE OF POSTER ART, by Duke Wellington. The Signs of the Times Pub. Co.

Poster Art as applied to the theatre is the subject of this book. It will be especially interesting to the student who wishes to prepare himself for art work in the theatre of today, where all phases of decoration as well as poster art, must be understood. The book contains 250 pages and an unusual amount of illustrative material. Size, $8\frac{1}{2}$ by 10 inches.

